Kinema and the Child

Page 4

Kinematograph WEEKLY

No. 1369 Thursday, July 13, 1933 Vol. 197

Problem of the Horror Film

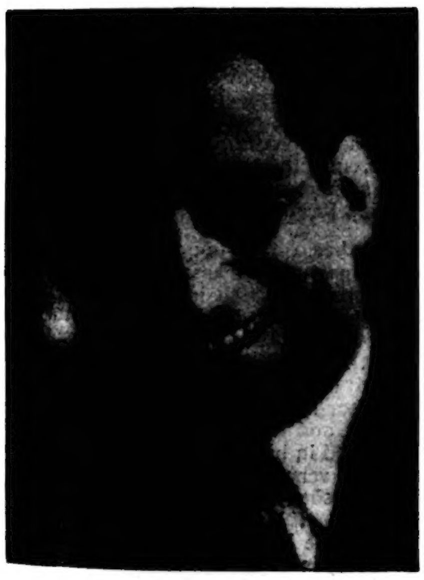
Pages 8 & 15

HARRY COHN ANNOUNCES COLUMBIA'S PLANS

THE entry of Columbia Pictures as an independent renting and producing concern in this country was officially announced on Tuesday by Harry Cohn, President of the parent American Company. Offices have been taken in Wardour Street and the first appointment made is that of Maxie Thorpe as Sales Manager. Healthy competition is essential to the well-being of the Trade, and for this reason exhibitors will welcome the arrival of a new major renting concern, whose previous record of product is the best guarantee of the success of its future operations in the United Kingdom.

Fifty-Four Features Annually

WITH a personal charm which immediately arrested the attention of his hearers, Harry Cohn, on Tuesday stated at the Savoy his present schemes for putting Columbia on as important a pedestal in the distributing world as it at present holds as a producing unit. The occasion was taken to invite the film pressmen to lunch, and when Mr. Cohn rose to detail the plans of the new British unit, he quickly got on terms with his audience by his modest bearing and his unaffected approach.



JOE FRIEDMAN, Managing Director

Quite frankly he stated his company's British policy; to make a British picture right away, with the best resources available, and to decide, after a critical examination of the result, whether to go ahead with regular studio work here. He is blunt about this—he does not want to make "quota" pictures. His aim will not be this country only; a worthwhile picture, in his eyes, is only one which is a practicable proposition on both sides of the Atlantic.

He is definitely counting on Gilbert Miller's success as a producer. It is true he only knows his ability as a stage producer, but he is not afraid. Anyway, he is banking on "The Lady is Willing" being a winner. If it is, then there is going to be some first-class activity in the British studio world, for Columbia will make its entrance in no half-hearted fashion. But Harry Cohn is not the man to commit himself before he knew where he is and what sort of prospects are before him.

Those who have watched the progress of Columbia Pictures during the past few years will want little assurance about the courage of its president, and will, therefore, be fully prepared to believe his statement that he is ready to back his present venture with all the resources of the company. The important thing for this country to remember is that all that is most enterprising and all the technical and artistic resources of the company will be called upon to ensure its British productions being good enough to stand on their own merits in the American market.

This is, quite frankly, one of the most encouraging messages we have heard. And its value is dependent upon the good work and the good will that has been built up by the Cohn brothers in many years of trading.

Harry Cohn himself is under no delusions. He knew, he said, too many American producers who came to London and told the world what they were going to do in British production, and the next one heard of them they were on the *Berengaria* on their way home. He was certainly not sailing back on the next boat.

He emphasised the very friendly relations that had always been maintained with United Artists, but felt the time had come when he should be able to step out on a picture independently. The first film to be handled by the new Corporation has not yet been given a title; it is an adaptation of "Madame La Guimp," by Damon Runyon, and is directed by Frank Capra. Mr. Cohn speaks of a private show to a select audience, at which he will ask for suggestions for a title.

Incidentally he is also open to receive nominations for the rôle of heroine to the British picture, "The Lady is Willing," which is to start production at the B. and D. Studios at Elstree next Monday. At the moment the only members of the cast that are officially mentioned are Leslie Howard and Cedric Hardwicke, both of whom were present at the luncheon.

Distribution

Speaking on the strictly business side, Joseph Friedman explained that the new company was to distribute 48 features, and a correspondingly important series of short subjects. It followed naturally that although they had not been speaking of any other than the particular British picture just referred to, they would have to be prepared to make six or eight at least to maintain their proportion.

He took the occasion to welcome to the Columbia ranks Maxie Thorpe, as sales manager; Angus N. Trimmer, as his own general assistant; and George Ayre, as publicity director.

◆

Wardour Street Offices Secured

Columbia's Initial Offerings

SPACIOUS office accommodation has been secured at 135-141, Wardour Street, W.1 (at present known as Warner House). The space acquired consists of three floors: First floor, ground floor and basement.

On the first floor will be found all executive offices, publicity department, general offices and accounts and auditing offices.

The ground floor will be taken up by the London branch: booking department, theatre and projection-room, travellers' offices, and reception room.

The basement includes film and negative inspection, and film editing rooms, dispatch, and poster and mailing departments.

Coming Product

The first four films to be handled by Columbia include, first, one to be directed by Frank Capra, an adaptation of Damon Runyon's famous story, "Madame La Guimp." The title has not yet been settled. The cast includes May Robson, Jean Parker, Glenda Farrell, Warren William, Walter Connolly, Guy Kibbee, Barry Norton, Ned Sparks, Nat Pendleton, and Hobart Bosworth.

The second is Columbia's British film, "The Lady is Willing," directed by Gilbert Miller, an adaptation from the French, "La Femme Ravie." All available details will be found in a "British Studio" section on page 45.

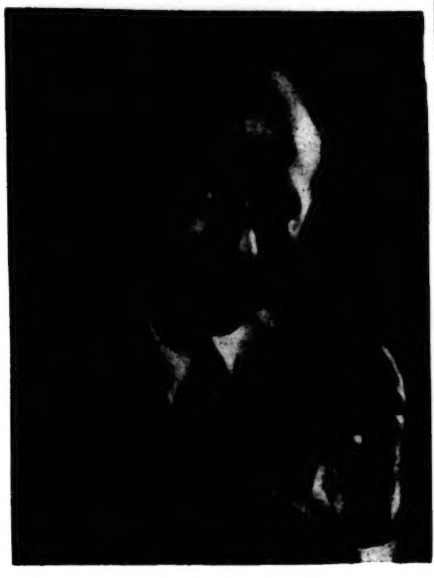
Then comes "Man's Castle," directed by Frank Borzage. The cast includes Loretta Young and Spencer Tracy.

Lewis Milestone is to direct the fourth. It is a film dealing with Russia. Lewis Milestone and Laurence Stallings are at present in England working on this story and some of it may be made in Russia.

◆

W. & F. TRADE SHOWS

W. and F. inform us that the following Trade shows have been arranged for the last week in the month. All to be held at the Prince Edward Theatre:—Monday, July 24, "The Ghoul"; Tuesday, July 25, "Prince of Arcadia"; Wednesday, July 26, "I Was a Spy"; Friday, July 28, "Early to Bed."



HARRY COHN

British Films and the Empire

A Canadian Gesture

A RESOLUTION expressing satisfaction at the improvement in British films and urging all possible assistance be given to their exhibition, especially overseas, was discussed at the Congress of the Federation of Chambers of Commerce of the British Empire on Wednesday.

The terms of the resolution were as follows:—

> "That the Congress records its gratification at the rapid development of the film Industry of the Empire, and emphasises once again the immense and ever-growing influence which the kinema exerts upon commercial and social questions
>
> "It urges that all possible assistance be given to facilitate distribution and exhibition of British films, especially in the overseas parts of the Empire, in view of their unexampled potentialities in fostering and consolidating British aims and ideals."

The resolution was submitted by Col. J. A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, who is attending the congress as the delegate of the Toronto Board of Trade.

Col. Cooper said whilst the standard of British films had improved, he deplored the fact that 80 per cent. of the films shown in Canada were foreign. It was regrettable, he said, that such British stories as "Journey's End" and "Cavalcade" should have been filmed abroad.

P. Mukeijee (Delhi) said that producers of British films had not placed sufficient product on the Indian market to enable a theatre to run on them all the year, although British films were cheaper than American.

A delegate from Fiji said the impression made on natives by cheap foreign films was that there was only one nation in the world—America.

H. C. Luke, another delegate, asked where were the films of the cow-punchers of Calgary or the bush-rangers of Australia?

In This Issue

Maurice Silverstone describes the New U.A. Output page 5
The County, Hertford, opened on Monday page 5
. H. Seidelman has been appointed Foreign Manager for Columbia page 43
The L.C.C., at its Meeting on Tuesday last made a decision to vary the distribution of the S.O. Proceeds page 15

FEATURES

Editorial page 4
Long Shots page 5
London Trade Shows pages 6 & 7
Reviews for Showmen pages 16 & 17
Trade Finance page 6
Men and Movements page 6
C.E.A. Branch Reports pages 7, 8 & 11
Week in Scotland page 35
Irish Notes page 37
British Studio News page 45
Films Showing Next Week page 44
Observation Window page 51
Showmanship pages, 52, 53, 54
Music for Forthcoming Releases page 55
Classified Advertisements page 5

LIVERPOOL AND KINEMA COMPETITIONS

EXHIBITORS ASK FOR DEFINITE RULING

LIVERPOOL exhibitors have been wondering whether the competition held at the Majestic, Liverpool, in connection with Paramount's search-for-beauty contest is a contravention of the terms of their licences. Charles Barton, clerk to the justices, has made enquiries, and in a letter to G. Dudley West, the secretary of the North-Western Branch, states:—

> "Details of this competition were submitted to the Justices, and it was considered that it did not come within the prohibition against competitions because it was not conducted inside the particular picture house.
>
> "The distinction between this competition and other competitions may be rather fine, but it was considered that this kind of competition was not one of those which the regulation was designed to prohibit."

Clear Ruling Demanded

So far so good, but as far as Liverpool exhibitors are concerned, it is felt the position is not satisfactory as competitions that might be borderline cases, might become a source of irritation to exhibitors most anxious to keep on the right side of their licences. Most emphatically did the chairman, R. Hamilton Godfrey, at Friday's meeting of the North-western branch, give expression to the view that there should be a clear and sharp line of demarcation between competitions that were permissible and competitions that were not.

He explained that they were now awaiting another letter from the clerk to the justices, who was making further inquiries, with reference to the conditions attaching to this competition.

It had been said that this particular competition was not conducted inside the picture-house, yet half of an admission ticket to the theatre had to be attached to every contestants entry form.

"We want a clear ruling," exclaimed the chairman, "as to what are legal and what are illegal competitions, so that any exhibitor who may contemplate running a competition will know exactly where he stands. Once we have established a definition, it will be a safeguard for all of us."

Official Pin-pricks

W. C. Scott spoke of a competition proposed to be held in connection with shopkeepers in one of the suburbs of Liverpool, having been frowned upon by the authorities. It would be beneficial to have a ruling which would apply all round. In no area did licensees suffer from pin-pricks by authorities, official and unofficial, like they did in the North-western area. In connection with the competitions held under auspices of the newspapers, one frequently heard of cheques being presented at the local kinemas. What was the difference? It seemed to him that too much depended on the police superintendent of the division. In Liverpool they had far too many bosses.

"Instead of having a lead from the magistrates or magistrates' clerk, too much discretion is left to the local police superintendents to interpret the law according to their own views."

It was unanimously decided to ascertain where the line of demarcation should be drawn between permissible and non-permissible competitions.

◆

NEW BROADHEAD CIRCUIT

FOUR HALLS ACQUIRED

The *Kine.* understands that a new Broadhead circuit, which may develop on the same extensive lines as the former circuit, is in the offing. Percy B. Broadhead has already acquired four theatres, and it is hoped to extend.

Louis Benson, for many years on the publicity side, has been appointed to a similar capacity with headquarters at the Salford Royal Hippodrome. This theatre and the Metropole, Openshaw, Manchester; the Royal Hippodrome, Preston; and the Palace, Preston, are the four theatres acquired.

Of the four the Palace, Preston, is the only kinema.

The Metropole, Openshaw, Manchester, which has been a kinema for the past 12 months, has been transformed into a variety theatre.

The new company will be known as Percy B. Broadhead and Son.

The Salford Hippodrome is at present undergoing extensive alterations, and will reopen on July 24.

KINEMATOGRAPH
WEEKLY
EDITORIAL AND GENERAL OFFICES:
93, Long Acre, London, W.C.2.
Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southernwood, Rand, London.
Managing Editor: JOHN DUNBAR.
Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

***IMPORTANT.*—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.**

LOCAL DESPOTS AND THE TRADE

WHILE public authorities have their present powers, the only course for this Industry which will ensure a reasonable security from interference involves eternal vigilance. Generally speaking, the demands of local Watch Committees and their parallel organisations are dictated by a perfectly genuine public spirit.

This is a well-meaning but occasionally damaging manifestation of communal responsibility, which is a direct challenge to the diplomacy and intelligence of the Trade. Admittedly, some of the decisions with which we have to put up are maddening, and to the informed mind many of them are definitely stupid, but there are ways and means of securing better treatment, which may well be exploited before we feel we are altogether shackled.

One of the most successful, and at the same time most dignified, is a campaign to secure adequate representation upon the local councils. It is significant that, where kinema men have shown their public spirit by entering municipal life, there have been fewer complaints of unjust treatment.

There is no enemy so potent as ignorance, and its fell sister, bigotry. Where the film has secured a voice, or voices, in these public bodies, it is significant to note that few causes of grievance arise. On the contrary, we note with pleasure this week that one C.E.A. branch has had the opportunity of sending a letter of appreciation to its licensing authority for the consideration shown in dealing with the Trade. In this case, at least, one member of the branch is also a prominent civic worker.

In another important centre a system has been established for many years which provides for a meeting-ground at which a joint committee of the exhibitors and the Justices can thresh out their difficulties before any official decisions are issued, and thereby many little hardships are shortcircuited.

Other districts, however, have other experiences. The quality of film entertainment is a subject that lends itself to such widely divergent views that it is not easy for the born meddler, who is never absent from the board of public authority, to be kept in his place.

Our own duty is clearly to give him not even the one chance in a hundred. What can be done must be done to keep to the strict observance of every condition laid down, for but one slip and the enemy is upon us. Most careful attention has been given to the selection of pictures which may be seen on Sundays and by children, and on this particular line no caution can be too great.

HAIL——!

IT is with special pleasure that we voice, on behalf of the whole of the Trade, a sincere welcome to the newest of our production and distribution units. One can call it new with, happily, a paradoxical knowledge that we are greeting an old friend: one who has faithfully borne with us the heat and burden of the day in good times and bad, and has played the game all the time.

The Trade will echo our expression of good will, and will look forward with the heartiest of good wishes to a successful and prosperous career to Columbia Pictures.

"Blame it on the Pictures"—a Parrot-cry Silenced

by

Maj.-Gen.

Sir Wyndham Childs, K.C.M.G.

THAT criminal instincts are fostered by the screen is the teaching of " Our Movie-Made children," by H. J. Forman, which has just been published in the U.S.A. The cold light of common-sense reveals the fallacies of this attempt to stampede the thoughtless, and Major-General Sir Wyndham Childs, with many years of experience as Assistant Commissioner to the Metropolitan Police, is better able than any authority to expose the hollowness of the challenge.

I READ that a group of American scientists have spent four years studying the effects of " motion pictures on the mind and behaviour of children and adolescents," and that they have come to the conclusion that, broadly speaking, " films make criminals."

In this country " young criminals " would not be in our prisons but in our Borstal Institutions, and I think it is safe to say that their crimes are merely petty thefts rather than crimes of violence.

THE Americans have specialised in " gangster " films ever since the kinema was invented, although, in this country, I am glad to notice, the " gangster " film is losing its popularity.

Personally, they bore me absolutely stiff, because when the American attempts to depict the commission of a crime on the film (other than a simple murder where a man is shot with an automatic pistol or bashed on the head with some convenient weapon), he invariably portrays the police as congenital idiots to start with, and the *modus operandi* of the crime as little short of a miracle—in other words, in real life the criminals would have been detected and arrested without any difficulty.

I THINK I may be pardoned for quoting some of the methods which the young American criminal declares he " copied from the films ":

a. How to take door off hinges to force way into apartment.

b. How to break window noiselessly by pasting fly paper on it.

c. How to force automobile door with piece of pipe.

d. How to drown out shots of gun by back-firing.

e. How to effect gaol breaks by using truck to pull bars from windows or door.

There are others, but I only quote those which appear to me to be the silliest.

THERE is no need to break a window noiselessly when you can drive up in a motor car through Bond Street at 9 o'clock in the morning and chuck a motor jack through the window in front of scores of people and get away.

I should like to meet the gentleman who is able to cause the sound of a shot to synchronise with the " back-fire " (sic) of a motor car. Everybody knows that when a car " back-fires " there is no noise at all—merely a sibilant hiss as the petrol is blown out of the carburettor.

What my American friend means I think is " firing in the exhaust," where a charge of unexploded petrol is eventually set on fire by the heat of the silencer or by an incoming flame from the exhaust. I have yet to meet a man who can produce this effect at will.

THE last example I reserve as the " *bonne bouche* " of the whole article. Apparently one procures a lorry with a large hook and chain. The hook is attached to the bars of the windows or door, and you let the clutch in with a bang and something has got to go! Unfortunately, in this country our prisons are so constructed that it would be necessary, first of all, to get the lorry inside the prison walls before the interesting experiment could be attempted!

I WILL now attempt to be serious. It is an incontrovertible fact that practically all the crimes of violence committed in this country are the result of preconceived plans carefully worked out and rapidly executed and, in many cases, efficiently covered.

It is not difficult to find the reason for the increase in crimes of violence and their success. About the time of the battle of Waterloo the condition of London was such that it was not safe to move about after dark unless you were more or less armed to the teeth.

There was no police system, no means of intercommunication, and the highwayman on his horse or the footpad only had to get about as far as the Spaniards Inn on Hampstead Heath, to be safe from pursuit and apprehension.

To-day the pendulum has swung and the modern criminal finds facilities, of a different nature, I admit, but just as useful as those which obtained in the days of our forefathers.

HE has (most important of all) rapid means of transport. He has the daily papers which invariably put him on his guard and tell him how much the police have been able to discover. He has the telephone system which enables him to communicate with a confederate on the spot and find out whether he is suspected, and he has the receiver who is so advanced in his profession that, nowadays, he is a very scientific gentleman.

But nobody can suggest for one moment that in this country the films are responsible for the present situation which, I admit, is deplorable.

The men who do these jobs are neither " children " nor " adolescents." They are professionals who march with the times.

I have said before that I am not a frequent filmgoer, but I will conclude by stating that of all the American gangster films I have ever seen there has not been one where there has not been some appalling " bloomer " which, in this country, at any rate, would have led to the immediate detection of the " hero," or villain whichever he might be.

Possibly childish but dangerous pranks such as putting obstructions on railway lines may be attributed to films, but the cold fact is that crime in this country is the direct result of environment—that is to say, criminal surroundings, excessive taxation, with the sequelæ of unemployment, discontent, jealousy, and, in many cases, misery and hatred, and to the monstrous flaunting of wealth at our fashionable restaurants and " salons."

Meanwhile, I think all intelligent citizens should let their common-sense have a little play. Instead of seizing upon " the pictures " as an easy parrot-cry whenever they have the increase of juvenile delinquency brought to their notice, they should reason things out for a moment, and think of the days when the " penny dreadful " had to bear the blame for all sorts of misdemeanors, and contrast the present situation where the British Board of Film Censors exercises a rigorous control and prevents any film being displayed before children likely to contaminate their morals or to incline them towards criminal thoughts.

As far as moral tendencies are concerned, I have little doubt about the verdict.

Crime is the result of rotten conditions of living, so don't blame the films.

Filming in India

Impressions at First Hand

By ARTHUR PEREIRA, F.R.P.S.

A. PEREIRA

FROM the land of mosques and plenteous sunshine (to use his own description) comes a welcome line from Arthur Pereira, who has been busy taking charge of the technical work on a feature film up in Hyderabad in the Deccan. Mr. Pereira has for many years contributed to the technical section of the " Kine. Weekly." He was in charge of the laboratory arrangements of the first Everest Expedition, and is a popular member of the kinematograph group of the R.P.S. Writing from Hyderabad, Mr. Pereira says:—

I HAVE had a wonderful time in the old city, filming historical subjects under the ægis of State departments. " Far-famed Golconda " is only seven miles away, and given special facilities and the aid of the archæological experts, I have made a film (the first yet taken) illustrating its fascinating history.

Work on this picture was held up for a little because I was commissioned to produce a propaganda picture, teaching the masses the best way to avoid that terrible scourge, bubonic plague, which has raged here rather badly this winter. With a view to avoiding the rat-bred fleas which spread the disease, scores of thousands of persons have been sleeping under light shelters in organised camps outside the city.

Fortunately I found a group of excellent amateurs, unfamiliar, of course, with film work, but quick to learn. I was director, assistant director, yes—man, photographer and laboratory chief. A play was written with a sort of love interest and plenty of comic relief. Rehearsals were warm work, and, by the time I had been an elderly suitor, a fiancee, *her* boy, a marriage broker, a heavy father, and an obstinate grandmother, a large, cool beer was indicated.

The film has apparently caught on, and inquiries for copies are coming in from other plague-ridden States, even as far as Malay.

The film was developed with plant I designed and brought out when I came to take charge of the technical work on " Shikari " a year ago. The task is a critical one with solutions between 80 and 85 deg. F., and an air temperature approaching the century, but trouble has, happily, been avoided.

I found things amazingly primitive when I first landed. In all Bombay, *the* film centre, there was not a single vertical tank! Everything (limited at that to 100 ft.) was waggled about in open rockers. Ice was freely put into the baths to keep them cool enough, so that solution strength and activity varied from minute to minute. I picked two or three intelligent young Brahmins and brought them down here. They are back in Bombay now, equipping a laboratory on the lines they learnt with me.

The talkies are spreading quickly in the larger cities. A few of the projectionists are fairly good, the rest are as poor as their pay.

On the production side, actors are cheap and plentiful, but good actresses with voices and some linguistic skill command relatively high salaries. The language problem is acute. For presentation throughout India a film would need to be made in Urdu, Hindi, Telegu and Bengali, as well as English. Usually one or two only of these are employed. Save for one or two larger concerns, producers are financed for each picture separtely by Marwari moneylenders, whose extortionate greed leaves little at the end for anyone else.

Have just come in from shooting in a minaret 200 ft. above the street. No one has been allowed up there with a camera before. Three Sikh police were told off to carry my gadgets up the narrow stair, three hundred years old, and the parapet I worked over was only a foot high, but the view was worth the trouble. Am only allowed up there one day in the week, when the zenana roofs are cleared of purdah ladies! Altogether, a great time.

Almost forgot what a *Kine. Weekly* looks like, but hope to be leaving for a short trip home to edit my stuff in three weeks' time.

LONG SHOTS

Russian to Film London — Thalberg Predicts Specialised Theatres—Novarro in Town—W. E. Chief on Vacation —The F.B I. Gala

A. GRANOWSKI

LONDON is certainly taking on a cosmopolitan aspect. The World Economic Conference, to say nothing of the Columbia invasion, has brought many colourful personalities to town. But there is one here on serious business bent. He is Alexis Granowski, director of "The Merry Monarch," which is at the Empire, Leicester Square, next week.

GRANOWSKI is a Russian, with a keen sense of humour, an intimate knowledge of life, and a masterly knowledge of the art and science of film production. His work as director of the Moscow Jewish Art Theatre won for him a universal reputation. His films made in Russia and Germany have not been seen in this country. "The Merry Monarch" was made in France and now Granowski intends to produce films in England.

"MY great problem at the moment is a suitable story," he said. It's the same old trouble, and let us hope that he makes a wise choice. I believe he will. He is very anxious to succeed.

CHATTING with Neville Kearney on the eve of the Gala demonstration of British films, I found him full of enthusiasm despite the difficulty he was having in allocating seats for the performance.

HE declared that the occasion was easily the biggest thing of its kind yet attempted, and that representatives of practically all the delegations attending the World Economic Conference would be present.

THE dinner to the Press would find 650 persons present, and a more gratifying feature, he added, was that cables were being received from newspapers in different parts of the world wishing success to the effort being made to present British films to delegation representatives.

KINEMAS will specialise in the future, thinks Irving Thalberg, who with his wife, Norma Shearer, returned to London from Gleneagles last week. If patrons want to see light comedy or unusual pieces they will attend the kinemas dedicated to this work, he believes.

WHEN one meets this charming couple it seems a pity we see them here so seldom. Winsomeness and charm make up Norma Shearer's appeal, and a quiet thoughtfulness characterises her husband. He takes his job seriously and is ready to talk technical matters of colour and stereoscopy and the like without airing a multitude of lightly-gained opinions.

ONE conviction he uttered is worth noting. "When a really natural colour process has become commercial, and the public is able to see players as they really are, in all the beauty of their colouring or the reverse," he said, "there will be a new crop of stars, just as there was after talkies."

RAMON NOVARRO is another popular screen figure who is over here. A figure who did well in silents, this young Mexican has a beautiful voice, which is exploited in the talkies and in music. He wants, he told me, to make two more films in Hollywood and then to give up his time to stage singing and acting, and to produce a revue which he is writing—perhaps in London.

A FIGURE in the European film world whom we should be loth to lose is George Canty, who is expected back in Berlin shortly, following a hurried trip to the States.

IF the story I hear is correct, the economy panic in the States started administrators using the axe on the whole Department of Commerce. Canty saw his valuable work of selling America in Europe destroyed at one blow, so, refusing to bare his neck to the executioner, he departed to give them his views at headquarters. And it looks as though he has sold them the idea.

"LOYALTIES," the Galsworthy subject directed by Basil Dean, is achieving enormous success at the Carlton, Haymarket, and has been held over for an extended period. It is now in its third week.

THAT the film can bring a touch of romance, even to a country fair, was shown on Saturday last at Talworth, when two characters from "A Royal Demand" (Arthur Russell as Lord Forrest the Royalist, and Tich Hunter as Robin his son) paraded Kingsion to publicise the fair being held in aid of Kingston and Surbiton Y.M.C.A.

THE story of "A Royal Demand" is from the pen of Jane Moorland (Mrs. C. P. Williams), one of the directors of Moorland Productions, the company making the picture. Mrs. Williams was the opener of the fair also.

EVERYONE who has entered Fox Films' new private theatre is full of admiration for its decorative scheme, no less than for its luxurious comfort. Wall surfaces are in broad planes of dove colour, the carpet is a restful green, and chairs are chromium plated with webbing seats and backs which are more resilient than upholstery and less trouble to clean.

AN enlarged screen is set against a background of gold hangings, colour floodlit from a concealed source. Seating accommodation is provided for 32 people and plenty of room allowed between rows. Altogether the last word in private theatres, and one which is a super in miniature.

THE number of prison films received from America have somewhat overshadowed the fact that we have prisons in England, too. Those whose interest has been stimulated by these films may wish to know more of our home institutions and will welcome the publication of a book on Dartmoor Prison, scheduled for publication on Friday.

ITS author, A. J. Rhodes, who is the *Kine.* Plymouth correspondent, declares there are many episodes in his book equal to anything seen in U.S. prison films, and knowing the quality of Mr. Rhodes's pen, I eagerly anticipate reading the book. It may be (who knows?) the starting-point of an English film of prison life.

THE concern with which the Trade heard last week of the sudden illness of C. M. Woolf, joint managing director of Gaumont-British, is relieved by the news this week that, considering the serious nature of the malady, he is making excellent progress. Another invalid, Coun. E. E. Lyons, is also satisfactorily recovering from a bad bout of illness.

I SUPPOSE I ought to have mentioned them before, but in case it has escaped notice, I wish to add the names of Wardour Films and National Screen Service as further donors of prizes at the very successful Gleneagles golf meeting, which opened the Scottish Conference. They participated in the glory of setting in motion the social side of the most successful C.E.A. summer gathering we have held.

THE German Government's scheme of financing film production is not making a big appeal to those who have projects to forward, I understand. The promoter still has to find a good share of the money—about 30 per cent.—and at the end of the journey may have signed away his investment as well as his profits.

IT is one of the difficulties inherent in a Government's dealings with industry that it either refuses to give freedom on grounds of caution, or it so safeguards its own interests that the other parties have little or nothing left. The Nazi Government appears to have its eye on propaganda in its subjects, and the more propaganda, as a rule, the less entertainment.

I HEAR that J. E. Otterson, of Western Electric, is paying one of his periodical visits to this country. He has a large area to supervise, and his visit may prove not unconnected with the meeting of talkie interests held in Berlin last week.

THIS was attended, according to German newspapers, by Messrs. Hatfield, of Western Electric; and Hall, the head of E.R.P.I.s patent department; and Messrs. Schairer and Culbert, of R.C.A.

C. B. COCHRAN'S new position as Film Adviser to the Fox Films Corporation has filled some folk with alarm, as it was thought that he would shake the dust of London from his shoes and cover them with that of Hollywood. C. B. assures the fearful ones that they are wrong.

HE may visit Hollywood later, he says, but his hands are full with production work in this country for some time. He looks upon the Fox development as providing great opportunities for British talent.

ARRANGEMENTS for the building of the entertainment palace which is to be erected upon the Alhambra site are considerably advanced and demolition will start at the conclusion of the present ballet season. Sam Harlowe, manager of the Coliseum, has been appointed general manager, and I learn that Herbert Griffiths, the Stoll organist, will be musical director.

THE STROLLER.

Sam Goldwyn (L) and Murray Silverstone (R) snapped with Eddie Cantor and Ruth Etting on the ROMAN SCANDALS set

U.A. CHIEF OPTIMISTIC

Big Pictures Preparing

"Bitter Sweet" for Broadway

"SO you are really optimistic about the near future?"

"Optimistic," retorted Murray Silverstone; "let me tell you there's never been a period in the history of the United Artists—and even our worst detractors will admit that U.A. has had its moments—when we were all so keyed up and with such good reason.

"You think because I'm managing director of this concern that I've got to give you the 'dope,'" continued Murray Silverstone, "but, believe me, I'm basing my optimism on facts, and here they are.

"Before I left Hollywood I had a long heart-to-heart talk with Charlie Chaplin—apart from official business. Charlie told me all about his new picture which, by the way, he has now begun. There is no doubt that he has spent more time on this story than he has ever done on any previous film. He is not shooting this one 'off the cuff.' He is on the floor with a complete script.

"The story he told me affects the lives of all of us. During his world tour he discovered that there was the same problem in every country. It is of that problem that he is making a picturisation."

"And may I ask what the problem is," I queried.

"You may, but I can't tell you. It's a secret. Were the knowledge to be common property we should certainly be honoured by the sincerest form of flattery even before our own product was on the market.

"The picture will be 100 per cent. Chaplin. Story, music, direction, and, of course, principal rôle—all Chaplin. It will be a silent picture—sound effects, of course, but no speech—and no sub-titles. The story will be in the pictures. I've never known Charlie so keen on a film. He knows that this is a very fickle world. A couple of failures and the public have dethroned their idol.

"'I know there are long waits between my films,' he says, 'but I work by inspiration and not by perspiration.'

"And here is a real piece of good news: Chaplin has promised to let me have the film for presentation here by the end of this year.

Sam Goldwyn's Promise

"The other picture about which I am excited is the new Goldwyn super, 'Roman Scandals,' with Eddie Cantor. Sam Goldwyn assures me that it will be better than 'The Kid from Spain'—'it's got to be,' he says. Ruth Etting will have an important part in the show, and this time every one of the Goldwyn Girls will not only act as decoration, but will show that she can also do something.

"It is an eye-opener to see Goldwyn at work. Infinite patience is one of his characteristics, and the greatest care over minutest details. A few yards of gold brocade was thought suitable for a scene. It was unprocurable in America. A special order was sent to England.

"Similarly with 'The Masquerader,' the new Colman picture. The House of Commons is an important setting in the film. An actual debate is one of the scenes. Innumerable sketches and drawings were made of the floor of the House, the lobbies, the committee rooms, members speaking in the House, so that the charge of inaccuracy could not be levelled against the director. I've seen 'The Masquerader'—it's great stuff.

"And now one more bouquet for Goldwyn. He has discovered one of the greatest artistes of the screen—Anna Sten. You remember her with Emil Jannings in 'The Tempest.' Goldwyn has groomed her for stardom for the last fifteen months, and she will make her début in 'Nana.' I've seen rushes of her in the film and, unless we're all hopeless judges, I can assure you a new star has appeared in the film firmament.

And Now Zanuck

"One other piece of Hollywood news, and that is Darryl Zanuck. *Kine.* readers have already been given all the essential information about him and his new Twentieth Century concern. I tell you he is the sensation of Hollywood. He has gathered round him youth and brains, and he is going to make great pictures. The first scheduled for release here will be 'The Bowery,' with Wallace Beery, Jackie Cooper and George Raft.

"A word about our British product. We expect to distribute about twenty British pictures during the coming year, and to handle them over the entire civilised world. We owe an enormous debt to Joseph Schenck, who has done everything possible to push British productions. We have the greatest possible hopes of 'Bitter Sweet,' and it has been booked for an indefinite run at the Rivoli, New York.

"Bitter Sweet's" Popularity

On the subject of "Bitter Sweet," Murray Silverstone declared that this world-famous Noel Coward success would equal at least the gross obtained by "City Lights" in this country, which was £230,000. He anticipates that the world gross will be in excess of half a million pounds.

"The day following the première of 'Bitter Sweet,'" he said, "brought us an avalanche of bookings, so eager were exhibitors to screen this attractive and popular subject."

West End Premières

West End premières totalling 24 weeks in three West End theatres have been offered, in addition to the Carlton run of eight weeks from August 21. Paramount has booked the picture for extended pre-release runs in Manchester, Leeds and Newcastle.

◆

COUNTY, HERTFORD

BRILLIANT OPENING CEREMONY

The County Cinema, Hertford, was opened on Monday, Admiral Murray F. Sueter, C.B., M.P., supported by the Mayor of Hertford, performing the inaugural ceremony. This house is the first super-kinema to be opened in that town, and is under the ownership of Hertford County Cinema, Ltd., the directors of which are E. Simmons, L. E. Agar, J. Ray and J. G. Wainwright.

The architect, Edgar Simmons, F.C.S.I., M.I.S.E., M.R.S.I., has embodied many pleasing features in his design, and the frontage, which is situated on the Ware Road, is very inviting with its flanking towers enclosing tall windows set in a bay above the canopy.

The interior has been richly decorated in plastic gold work with seating and carpeting in red. The capacity of the house is about 1,200.

A tastefully appointed café is set above the vestibule, and an original note is struck by the sun lounges set on each side of the building. Sound is perfectly reproduced on the B.T.-H. new extended frequency installation.

The opening programme, after selections by the 1st Hertfordshire Regimental Band, consisted of British Movietone News, Mickey Mouse and "The Lucky Number." After the programme the guests were entertained to tea by the directors of the company.

UNIVERSAL'S PARIS CONFERENCE

Following the announcement of the complete line-up for 1934, a special conference of Universal's European executives, headed by S. F. Ditcham, British chief of the company, has been called in Paris.

Mr. Ditcham is accompanied by David Bader, personal representative of Carl Laemmle, and among those taking part in the conference are Max Laemmle, chief of the Paris office and of Latin countries; Max Friedland, head of the Berlin office, and Louis Marx, special European representative.

◆

"MAID HAPPY"

London Release in January

It is announced by Gordon Williams, of W.P., that the London release date of "Maid Happy" has been fixed for January 15, 1934

"Maid Happy," which played to phenomenal business at its recent première at Lincoln, is a lively comedy featuring Charlotte Ander, Johannes Riemann and Marjory Mars. Mansfield Markham directed.

UNION CINEMA'S PROFIT

INCREASED DIVIDEND

COLUMBIA-BRITISH FORMED

By Our City Editor

THE Union Cinema Co., Ltd., which has this year published its accounts about six weeks earlier, reports a net profit for the period to March 31 last of £24,538 compared with £16,069 for the previous year, after providing for an unstated amount of income tax. The amount of income tax this time is £6,875, reducing the balance to £17,663.

The dividend is increased from 5 to 6 per cent., taking £4,915 against £4,096, and leaving a balance to go forward of £18,983 in comparison with £6,235.

The gross revenue, including dividends from subsidiary companies, amounted to £123,542 against £108,401. Entertainments tax took £16,622 (£15,993), film hire and theatre and administrative expenses £74,188 (£75,632), directors' remuneration £1,100 (£850), mortgage interest, etc., £4,040 (£4,432).

The Union Cinema Co., Ltd., of which C. F. Bernhard is managing director, was registered on June 18, 1928, to acquire a number of provincial kinema theatres and companies. Among its holdings is the whole of the issued capital and control of British Exhibitors' Films (1922), Ltd., which controls the distribution of the Bernhard-Tiffany-Stahl Productions throughout the British Isles. The annual meeting will be held at Tiffany House, Wardour Street, London, W.1, on Tuesday, July 18, at 12 o'clock noon.

New Era Statement Coming

Once again the directors of the New Era National Pictures, Ltd., have announced that the position of the company does not allow of the fixed interim on the ordinary shares being paid. The ordinary shares are entitled to a fixed cumulative dividend of 8 per cent. to 20 per cent. of the profits available for distribution and to priority for capital, with 20 per cent of surplus assets, after repayment of deferred shares. The dividend is now paid up to June 30, 1929.

The scheme for the provision of new working capital, referred to in the circular letter of December 31 last, has been deferred pending the outcome of other negotiations calculated to improve the company's prospects. It is hoped that these negotiations, which are now at an advanced stage, will be brought to a satisfactory conclusion, when an announcement will be made.

Fox Films Loses $16,000,000

Another disastrous year is reported by the Fox Film Corporation, the net loss for the 53 weeks to December 31 last being $16,964,498, compared with a loss of $5,560,304 for the previous 52 weeks.

Gaumont Rumours

The kinema share market was irregular for the most part. It was, however, far from featureless, outstanding being the interest taken in Gaumont group issues. Reports were current that the final part of the refinancing scheme was drawing near, and that it might involve considerable changes in connection with the joint arrangements with Fox Films Corporation. As matters now stand, Fox Film through a subsidiary holds about 75 per cent. of the capital of Metropolis and Bradford Trust, and 49½ per cent. of the control of that trust, which, in turn, holds a majority interest in Gaumont-British.

Gaumont-British Ordinary shares jumped from 11s. 6d. to 12s. 9d., the "A" Ordinary from 5s. 7½d. to 6s. 3d., and the 4½ per cent. Debentures from 92 to 92½. General Theatres preference were also in demand, rising 10½d. to 12s. 4½d., while the 6½ per cent. Debentures gained 15s. at 97½.

Gainsborough Ordinary at 8s. 9d. were 7½d. better Moss Empires at 8s. 3d. were 9d. higher, and Moss Empires £1 Preference at 8s. 9d. gained 1s. 3d.

The P.C.T. group showed signs of weakness, the 7½ per cent. Preferred Ordinary declining 3d. to 23s. 3d., the "A" Preference 9d. to 26s. 9d., the "B" Preference 3d. to 24s. 6d., and the 6 per cent. Debentures 10s. to 105.

NEW PRIVATE COMPANIES

Columbia (British) Productions, Ltd., was registered on July 3, with a nominal capital of £25,000 in £1 shares. The objects are to carry on the business of producers, recorders, reproducers, manufacturers, publishers, broadcasters, transmitters, distributors, importers and exporters of and dealers in kinematograph films, with or without a sound track incorporated therewith or forming part thereof, and all kinds of mechanical, electrical and other devices and apparatus by means of which the illusion of moving pictures may be visually produced, either with or without the accompaniment of speech, music and sound, etc. The first directors are: Henry H. S. Wright, 18, Bloomsbury Square, W.C.1, solicitor; Harry Cohn, 1438, Gower Street, Hollywood, California (president of Columbia Pictures Corporation); George R. Webb, 132, Croxted Road, West Dulwich, S.E.21, solicitor; Jack Cohn, 729, Seventh Avenue, New York (vice-president of Columbia Pictures Corporation); William P. Webb, 132, Croxted Road, West Dulwich, S.E.21, solicitor; Joseph Friedman, 65, Berkeley Court, N.W., European representative; and Charles Coles, 26, New Street, S.E.17, secretary of private companies. The solicitors are H. S. Wright and Webb, 18, Bloomsbury Square, W.C.1. The registered office is at 18, Bloomsbury Square, W.C.1.

Maidstone Properties, Ltd.—Registered June 29 Capital £40,000 in 1,000 8 per cent. cumulative preference shares of £20 and 20,000 ordinary shares of £1 each. Objects: Proprietors or managers of kinematograph shows, etc. The directors are: Maurice King, 50, Sloane Square, S.W., kinema director; Cecil G. Bernstein, 197, Wardour Street, W. kinema director. Secretary: Ernest G. Bygrave. Solicitors: Oulross and Co., 13, Old Cavendish Street, W.1. Registered office: 197, Wardour Street, W.1.

Inter-World Films, Ltd.—Private company. Registered June 30. Capital £300, in 5s. shares. Manufacturers of and dealers in kinematograph films, etc. The permanent directors are: Edwd. R. Gourdeau (chairman), 10, Scarsdale Studios, Stratford Road, Kensington, W.8 (managing director); John W. Almond, 2, Hendham Road, Wandsworth Common, S.W.; Ernest Hartley, Falkland House, Marloes Road, Kensington, W. Solicitors: Fairs and Barnes, 313, Balham High Road, S.W.17.

BANKRUPTCIES

Harry Maurice Rowson, 1, Cecil Court, St. Martin's Lane, London, W.C.

A discharge, subject to a suspension of four months, was granted by Mr. Registrar Mellor at the London Bankruptcy Court on July 4 to H. M. Rowson, who failed in January last with liabilities £2,417 and assets £10.

It appeared that applicant, in 1911, commenced trading as the Film Renting Co. In 1912 the business was converted into a limited company and he became managing director. In 1920 he became joint managing director till 1927-1928, when he received £31,000 for his interest in the company and resigned his position. In May, 1927, he formed and registered another concern which bought, sold and conducted theatres and kinemas and produced films, and advanced £16,000 to the company, which ceased to function in 1929.

FRED BERNHARD

Mr. Rowson attributed his insolvency to the failure of the last mentioned company and his liability under a judgment obtained against him in 1929 for £4,500.

The Official Receiver opposed the application on statutory grounds.

Sydney List, lately carrying on business as a dealer in talkie apparatus, Imperial House, 92, Regent Street, London.

The above debtor, who failed in April last with liabilities £403 and assets £1,792, was publicly examined on July 7 at the London Bankruptcy Court.

In reply to the Official Receiver, debtor said that in October, 1930, he formed a limited company (nominal capital £500) to carry on business as dealers in talking apparatus. He subscribed for 161 £1 shares in the company, and afterwards acted as its managing director until the end of 1931, when it became moribund. Early in 1932 he acquired a lease (subsequently cancelled) of the Empire Theatre, Spennymoor, Co. Durham, where he afterwards exhibited for about a month. He was then without regular occupation until the following February, when he entered into partnership with another person, and they carried on business together as film renters until the date of these proceedings.

Montague Gabriel, kinema proprietor, The Pavilion, East Dulwich, London.

Publicly examined at the London Bankruptcy Court on July 6 on accounts showing liabilities £2,175 and no assets, the above debtor stated that in May, 1932, he was employed by the lessee of the Pavilion Cinema, East Dulwich, S.E., for about six weeks at a salary of £5 per week. He then took over the business with the lease of the premises and the outstanding liabilities (£2,400) and carried on the kinema until January last, when the landlords took possession. He attributed his insolvency to the takings at the kinema having been misrepresented, to heavy overhead expenses, to inexperience and to heavy expenditure on alterations and decorations to the adjoining dance hall. The examination was concluded.

Robert Edwards, The Palace Theatre Cinema, Chester-le-Street, Durham, kinema proprietor.

The public examination herein was held recently at the County Court Offices, Old Elvet, Durham, when the debtor attributed his deficiency of £3,880 to heavy commitments under hire-purchase agreements relating to talkie apparatus and the takings being insufficient to meet expenses. Debtor admitted that he gambled and attended race meetings. The examination was closed.

Renig Meirion Jones, of Menai Bridge, carrying on business at the Town Hall Kinema, Menai Bridge, in the name of Jones and Wylde, kinema proprietors, appeared for his public examination recently at the Bangor Bankruptcy Court. Liabilities were estimated at £513 1s. 11d., the deficiency being £463 1s. 11d. Debtor, an electrician by trade, filed his own petition. It was stated that the business had not shown a profit at any time as the takings were insufficient to meet the overhead expenses, including payments under the hire-purchase agreements. The latter comprised sound equipment purchased at £625, of which £200 had been paid on account, and two projectors £180, the payments on account being £90. Debtor attributed his failure to insufficient taking to meet overhead expenses and to heavy payments under hire-purchase agreements for equipment. The examination was closed.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/6	3/6	—
.. .. 7½% Pref.	17/-	17/3	+ -/3
A.P.P.H. Ord.	23/3	23/3	—
Assoc. Talk. Pic. Ord. 5/-	-/7½	-/7½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/10½	-/10½	—
Baird Televis. Defd. Ord. 5/-	1/3	1/6	+ -/3
Blackpool Tower Ord. £1	65/-	65/-	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
.. & Dom. Defd. 1/-	-/4½	-/3	— -/1½
.. .. Prefd. Ord.	3/-	3/-	—
.. In. Films (Props.) 10/- Ord.	-/4½	-/4½	—
.. Inter Pic. 5/- Ord.	3/7½	3/7½	—
.. .. .. 8% Pref.	19/4½	19/3	— -/1½
.. Lion Pref. Ord.	2/-	2/-	—
.. .. Def. 4d.	-/1½	-/3	+ -/1½
Denman P.H. 7% 1st Mt. Deb.	£106	£106	—
.. .. 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord. 10/- pd.	8/1½	8/9	+ -/7½
Gaumont-British Ord. 10/-	11/6	12/9	+1/3
.. .. "A" Ord.	5/7½	6/3	+ -/7½
.. .. 5½% new Pref.	18/4½	18/4½	—
.. .. Converted Pref.	18/3	18/3	—
.. .. 4½% New Debs.	£92	£92½	+ 10/-
General Thea. Pref.	11/6	12/4½	+ -/10½
.. .. 6½% 1st Mort. Deb.	£96½	£97½	+ 15/-
Ldn & South Super Cin. 2/- Ord.	-/6	-/3	— -/3
Mdme Tussauds 1/- Def.	2/6	2/4½	— -/1½
.. .. £1 Cum. Pref. Ord.	24/6	25/-	+ -/6
.. .. 5% 1st Mort. Deb. (Conv.)	£97½	£97½	—
Metro. Cin. Invest. 10% 10/- Pref. Ord.	1/6	1/6	—
Moss' Empires £1 Ord.	7/6	8/3	+ -/9
.. .. £1 Cum. Pref.	7/6	8/9	+1/3
.. .. 6% Deb.	£100	£100	—
.. .. 4% Perp. Deb.	£62	£62	—
P.C.T. Ord. 10/-	19/4½	19/4½	—
.. 7½% Ptg. Pf. Ord.	23/6	23/3	— 3
.. Cum "A" Pref. £1	27/6	26/9	— 9
.. .. "B" ..	24/9	24/6	— 3
.. 6% 1st Mort. Deb.	£105½	£105	—10/-
.. Const. 7% Pref.	22/-	22/-	—
Stoll P.T. Corp.	2/9	3/-	+ -/3
United P. Thea. 10% Pref. Ord.	-/3	-/4½	+ -/1½
.. .. .. 7% 1st Mort. Deb.	£52	£52	—

£1 Shares unless otherwise stated.

MEN AND MOVEMENTS

South Wales Broadcaster—New Appointment for N.L. Adams—Pat Campbell at Canterbury—Tyler in Charge at Leeds

Tom Jenkins, the manager and solo organist of the Plaza Super, Swansea, has the distinction of being one of the three solo organists selected by the B.B.C. to broadcast on the National programme each Monday until further notice, and parts of whose repertoire will be put into the Empire broadcast programmes from time to time.

Tom gave his first of these series of broadcasts on Monday from the Plaza Christie organ. For many years Tom Jenkins, who is a native of the Neath district, has been accompanist at the most important of Welsh eisteddfodau meetings and platform concerts. He has been solo organist, as well as manager, of the Plaza since its opening in 1931, and had a great deal of kinema management and film musical direction experience in South Wales prior to that. His recitals on the Welsh B.B.C. stations programmes on the Plaza organ have been a feature for some time, weekly contributions being submitted by Tom for ten months in the West Regional programmes.

Ernest Tyler, a member of Universal's sales force, has been appointed by S. F. Ditcham, to the position of branch manager in Leeds, succeeding Arthur Braithwaite. Prior to joining Universal in 1930, Mr. Tyler acted as manager for Pro Patria Films. His career in the Industry started in 1919 with the Western Import Co., remaining Leeds branch manager for over eight years. He also opened the Yorkshire branch of British and International Film Distributors and British Talking Pictures.

Derek Ronald, who took over the Christie organ at the Electric, Bournemouth, recently, has aptly shown himself a master of the instrument and also a master of the Radiotone. This device is claimed as the only one in the world attached to an organ. Under the key-board control real banjo wire string is played by three ivory wheel bows of lessening diameter which an electric pick-up amplifies. It can be distributed through a choice of loud-speakers at the player's wish.

Mr. Ronald's earlier acquaintance with the town was as musical director (1922-1927) at the Electric in the silent days. Since then he has been with the Bernstein Theatres at East Ham, Enfield, Leytonstone, Dover, etc. In 1931 he went to the Regent at Poole.

F. Sheppard, who has taken over the management of the Grand, Frome, has been connected with the film business in the West for some years. Before going on the exhibiting side he was manager of the Bristol branch of Ideal. Mr. Sheppard is also connected with the company owning the Palace, Bideford, of which he is a director.

Percy E. Hughes, of the Crown Theatre, Eccles, Manchester, has been appointed manager of the King's, Longsight, Manchester, in succession to D. F. Sharples, who has gone to the Metropole, Openshaw.

Bernard M. Woolley, who has been manager of the Ardwick Empire, Manchester, since 1930, has left to take over the managership of the Adelphi Theatre, Slough, Bucks. R. H. Laurence, assistant manager at the Ardwick, has been appointed manager.

R. H. Sharples, manager of the King's Theatre, Longsight, Manchester, has been appointed to a similar position at the Metropole, Openshaw, which reverted from a kinema to variety last Monday.

We are informed by Harry J. Brett, general manager of the Scala, Stourbridge, that George Hunter, of the Albion Theatre, Handsworth, is no longer connected with the Scala, and all accounts should in future be sent direct to the kinema.

E. P. Durham, known to his many friends in the variety business as "Lucky," has been appointed a relief manager on the A.B.C. Circuit. Mr. Durham, who is a London man, has had a long experience of the entertainment business. He formerly managed halls in the Metropolis for the London Theatre of Varieties Circuit, including the Grand, Clapham, Rotherhithe Hippodrome, for over ten years, and also ran the Wolverhampton Empire for Sir Walter de Frece. After a period engaged in other business for five or six years "Lucky" has returned to the managerial side of the business.

Bernard Rowe, the musical director of the new Odeon Kinema, Kingston-on-Thames, has had a varied experience in the musical profession. He has held the leadership of several well-known hotel bands, and has had considerable experience of touring with stage bands. On one occasion, whilst in Canada, he broadcast from the Montreal Marconi Station. For some time he was a member of the Bournemouth Symphony Orchestra. He has held appointments on the Paramount Astorias.

Coun. Alfred Levy, of Scala and Futurist Theatres, Liverpool, is away in Vichy for a cure on account of his health.

Norman L. Adams has been appointed to the managerial control of the Adelphi Cinema, Coventry Road, Hay Mills, Birmingham, in succession to Arthur Dowding, who has now taken over the management of the Grange Cinema, Small Heath, Birmingham. Mr. Adams was, prior to coming to Birmingham, manager of the Savoy Picture House, Llandudno, previous to which he was in the London area with Gaumont-British Corporation. Before his entry into the field of kinema management Mr. Adams had a wide reputation for his special stage band displays.

Joe Ansell, who is in charge of Universal's interests in the West Country, is at present away on holiday, and asks any exhibitor who has any matter of importance which he wishes to have dealt with immediately, to communicate with Harold Possener, London branch manager, at Film House, Wardour Street. Mr. Ansell will be back on the territory again on the 17th of the month.

Reggie Crowe, who was recently appointed manager of the Exmouth Pavilion, was knocked down by a motor-car at Exeter on Saturday week and sustained an injury to his back.

R. A. Dolton has been appointed manager of the County Cinema, Hertford, which opened on Monday. He is a native of the town, and for some time past has been at the Hermitage, Hitchin, and the Castle, Hertford.

Edward O'Henry, of Madame Tussaud's Cinema, while in Kidderminster one day last week, gave a short recital at the Central, Kidderminster, when he played incognito. He will take up his new appointment at the Capitol, Didsbury, in August.

Leslie Bridgewater, whose harp quintet will have a place in the National programme of the B.B.C. on July 2, was formerly leader in a kinema orchestra at Blyth.

James N. Bell, solo organist of the Carlton Theatre, Tuebrook, Liverpool, first broadcast to North Regional listeners will be on Friday, August 4. The organ of the Carlton (which, as announced in last week's *Kine. Weekly*, has just celebrated its first anniversary) is a Christie.

Herbert Maxwell, the popular organist of Bournemouth Electric Theatre, who completed his engagement on Saturday last, won enthusiatic receptions during his final performances by giving a review of some of the outstanding features he had presented during his stay at Bournemouth.

Rudolph Seabarb has been appointed to the management of the Royalty Cinema, Harborne, Birmingham, in succession to Patrick W. Campbell, who has resigned to join the Odeon circuit in the management of the Odeon Theatre at Canterbury. Mr. Seabarb has, prior to his present appointment, been in the management of the Winter Gardens at Cheltenham.

J. R. Bennett, F.R.C.O., has been appointed solo organist at the Edgbaston Cinema, Birmingham, in succession to Fred Bennett. J. R. Bennett has had experience with the P.C.T. Circuit at the Regent Theatre, Ipswich, and the Palace, Tottenham. In his new appointment he will also act as librarian for the Midland area of A.B.C.

Frank Ridge, of the Scala Theatre, Evesham, asks the *Kine.* to thank all inquirers for their kindness in his recent illness. He hopes to be in harness again shortly.

Coun. R. Hamilton Godfrey, chairman of the North-western branch of the C.E.A., who is associated with kinemas in Runcorn and Northwich, recently took over the control of the Castle Kinema, Northwich.

TWO RADIO FILMS

SUCCEED IN BEATING THE WEATHER

In more than one quarter Radio seems to be breaking down the theory that the weather cannot be beaten.

The record-breaking success of "King Kong," now in its fourteenth week at the Coliseum, is one example. Another is "Christopher Strong," which recently played at the Plaza and received such an amazing Press.

Earl St. John wrote to Radio regarding this second Katharine Hepburn film that he felt it needed a special word of praise, and that while he realised at the Trade show that "Christopher Strong" was a good film, he entirely under-estimated the value of Katharine Hepburn, who,, says Mr. St. John, proved to be a "sensation in the picture from the box-office point of view. Although it was boiling hot weather, we did well over average winter business, which I think is a compliment to your picture."

"Christopher Strong" was played at the Plaza during the last heat wave, and again demonstrates the fact that the weather can be beaten with the right pictures.

HULL DIVIDED ON RENTALS

BUT PASSES THE CONFERENCE RESOLUTION

New Licensing Conditions Agreed

THE **Secretary** at Hull's meeting last week reported that he had sent a letter to the K.R.S. on the subject of film charges. The letter made particular reference to circuits of eight to twelve houses in Hull in which the same percentages were charged throughout for a film whether it was first-run or otherwise. He asked for co-operation in the fixing of a sliding scale.

The Secretary of the K.R.S. acknowledged receipt of the letter, and promised to submit it for consideration, but stated that it was a cardinal principle with the Society to allow its individual members freedom to negotiate with exhibitors for the hire of films on whatever terms they liked.

The Hull branch sub-committee had not found itself in unanimous agreement with the Birmingham resolution regarding the 40 per cent. maximum. The **Chairman** said that two leading circuits were not prepared to be bound by a maximum figure.

Ald. R. W. **Wheeldon** said the C.E.A. in other branches was nearly unanimous in support of that resolution. He also referred to Mr. Victor Davis's paper to the conference and the subsequent resolution.

It was pointed out by Mr. **Morton** if the first-run halls in the centre of the city would agree in future to a limit of 40 per cent. they would set the standard which would benefit the district houses automatically.

Ald. **Wheeldon**: There is no branch that makes more shout about "Let headquarters give us a lead" than this one, and now that we have a lead we will not follow it. Headquarters say "follow Birmingham" —but we won't.

Wallace Rockett: Even if all branches agree to the limit, how are you going to enforce it?

Ald. **Wheeldon**: You never can stop a blackleg, but there are still honourable men in the Trade, and the others will come a cropper eventually. I cannot understand the attitude of a branch like this.

Mr. **Judge**: It would be better if we could pass this resolution, but the simple fact is that we cannot.

Ald. **Wheeldon**: The branch is not run by two members or two companies. It consists of sixty members.—He proposed a letter be sent to every individual member, asking him to state on a card whether he would be prepared to comply with the terms of the Birmingham resolution.

This motion was carried unanimously.

Licence Conditions

The next business discussed was the new conditions attached to kinema licences. T. **Fawley Judge** said that after being gone through a number of times, the branch's suggested modifications of these regulations had been put before the local authority. In most instances, these had beeen met with sympathetic treatment, and had been altered accordingly. One of the branch's points was that members of the Watch Committee should not be permitted after viewing a film to make their objections verbally to the manager of the kinema. The authorities had agreed that in future such objections must be made in writing.

The **Secretary** detailed other conditions, and it was pointed out that the conditions in their revised form lacked the aggressive aspect which characterised the Liverpool terms. The branch agreed to them accordingly, and it was decided to communicate this fact to the Watch and Licensing Committee of the Hull Corporation.

Other Business

No action was taken in a letter received from the Yorkshire Council for Further Education. This extended an invitation to a conference to be held at York on July 15 to support the new national Film Institute. The letter also asked the branch to guarantee a sum of £3 or £4 for the expenses of the conference.

The organisers of the forthcoming William Wilberforce Centenary Commemoration to be held in Hull this month wrote asking exhibitors if possible to show the film "Uncle Tom's Cabin" during the celebration week. The Secretary was asked to obtain further information from the organisers regarding their request.

Appreciation

Wallace Rockett, on behalf of the delegates who attended the C.E.A. conference, reported that the Glasgow branch and head office had done everything possible to make the delegates comfortable and happy.

"It was a glorious week," he said. "I always admired the Scots, but now I admire them more than ever."

Ald. **Wheeldon** referred to the papers delivered to the conference. It was evident nowadays that people with a very broad interest in the kinema and its place in the community were coming to the fore.

It was agreed that letters of appreciation be written to head office and the Scottish branch.

Ten Conference Delegates

BRANCH NOMINATIONS QUERIED

Headquarters' Ruling Wanted

APPRECIATION of the hospitality shown to the delegates attending the Glasgow Conference was expressed by the Hull district branch at the monthly meeting held on July 5. T. **Fawley Judge** was in the chair.

Since the previous meeting, said Mr. **Judge**, he had received a letter from D. Desmond (treasurer), protesting against the election of ten delegates to attend the conference at Glasgow. In his letter, Mr. Desmond stated that he had made inquiries as to the powers of a local branch in matters of the kind, and he would like to put before the branch the information he had received. The branch's action was *ultra vires*, and the resolution passed at the last meeting should accordingly be cancelled.

The **Chairman** replied that he could see nothing in the rules and regulations which had been contravened by the action of the branch, and stated that in his opinion the expense involved would be money well spent.

The **Treasurer** wrote a further letter to Mr. Judge, expressing doubts as to his own responsibility, as treasurer, in this matter, and stating that he had therefore referred the matter to the General Council.

Mr. **Judge**, in his reply, stated that there could not be any question of Mr. Desmond's personal responsibility when he was acting as treasurer to the branch. The **Chairman** thought that Mr. Desmond had acted hastily in putting the matter before the General Council without giving the Hull members an opportunity of considering it, although, of course, there could not be any actual objection to Mr. Desmond's action.

It was further explained that, acting in accordance with advice from headquarters, the seven elected delegates (the other three were *ex-officio*, namely, the chairman, vice-president and secretary) were informed of the situation, and in consequence three did not go. Four of the elected seven actually attended the conference.

Mr. **Desmond** pointed out to the meeting that there had been as yet no ruling from the General Council.

At his request, the **Chairman** read Mr. Fuller's letter to the treasurer, citing the rules affecting the question, and also a later letter expressing Mr. Fuller's intention to bring the matter before either the General Council or the Legal and Finance Committee for an expression of their opinion.

Mr. **Desmond**: Our income is about £200 a year, and if all the elected delegates had gone to the conference it would have cost us somewhere about £100. We may have made mistakes in the past, but that is no reason why we should go on doing so. I have to sign cheques for the branch, and I have to sign the balance-sheet at the end of the year.

He was sorry that in the course of the debate some mention of discourtesy had crept in. That element had not entered into any of the correspondence on either side.

The **Chairman** concurred in this.

After further discussion, the branch passed three successive resolutions.

The first, proposed by Mr. **Morton** and seconded by Ald. R. W. **Wheeldon**, was that the further consideration of the matter be deferred until the next meeting of the branch.

The second, proposed from the chair, was that the matter be put before the Legal and Finance Committee of the C.E.A.

The third, proposed by Mr. **Richardson** and seconded by Mr. **Austin**, was that the branch ask for a definite legal ruling and nothing further.

TRADE-SHOW DEADHEADS

Liverpool Takes Further Steps

RENTERS' AID ENLISTED

IN full cry against the admission of members of the public to Trade shows, North-western branch of the C.E.A., at its meeting held at Liverpool on Friday, decided to take further steps. R. **Hamilton Godfrey** presided.

G. **Dudley West** wrote to headquarters requesting that a communication be sent to the heads of the various film-renting companies asking them to give attention to the prevailing dissatisfaction amongst exhibitors owing to the large numbers of non-exhibiting members who attend Trade shows. Accordingly, Mr. Fuller wrote to all the renting firms.

Here is an epitome of their replies which were read to the branch:—

Max Milder, managing director of Warner Bros., Pictures Ltd.: "We have recently revised our London Trade show mailing list with a view to eliminating all unauthorised people and we are writing to our Liverpool office asking them if they cannot do the same thing."

The managing director of Gaumont Ideal, Ltd.: "I have from time to time taken up the matter of the admission of dead-heads to Trade shows with our provincial branches, only to be assured that the invitations do not come from us, and I fear that a good deal of the trouble is brought about by the exhibitor passing his invitation cards to others.

"We will do our best to help you eliminate the practice but I feel sure you will never really get to the root of the trouble until you have absolute unanimity among the exhibitors, who, as I have already said, contributed very much in the past to the trouble by giving their invitation cards to people not associated with the Trade."

M. A. **Dent**, managing director of Wardour Films, Ltd., wrote stating he had asked his representative to pay special attention to the matter.

J. C. **Jones**, general manager of Pathé Pictures, Ltd., wrote in a similar strain.

G. **Archibald**, secretary of United Artists, said he had asked the Liverpool branch to pay special attention to the elimination of dead-heads from Trade shows held at Liverpool.

S. F. **Ditcham**, managing director of Universal, promised to communicate with his Liverpool branch manager, and added: "We will certainly do everything in our power to eliminate dead-heads from our future Trade shows."

Reginald Smith, managing director of P.D.C., Ltd.: "For the last three years our salesmen and doormen in charge of the Trade shows have had instructions only to admit persons whose cards bear the name and address of the exhibitor, and I can do no more than this. Whoever presents that card cannot fairly be refused admission, because he may be a valid viewer for the exhibitor. To make very plain what I mean I attach hereto a specimen of Trade show cards collected at the door. I was present at somebody else's Trade show the other afternoon and the performance was interrupted by a child crying. Some 'exhibitor' had apparently brought his baby in arms—doubtless to judge the value of the picture."

D. E. **Griffiths**, managing director of First National F.D., Ltd., was inquiring into the matter and promised to write further.

S. **Phillips**, general sales manager of W. and F. Film Service, Ltd., promised to do everything possible to assist in the matter.

W. J. **Hutchinson**, managing director of Fox Film Co., Ltd.: "I am pretty sure that your Liverpool branch cannot include Fox among the renters who allow dead-heads into shows."

S. **Eckman, Jr.**, managing director of Metro-Goldwyn-Mayer, promised to send a communication to the Liverpool office with reference to the complaint.

The Next Move

"Up to a point, I think the replies are satisfactory," remarked J. R. **Dovener**. "We might now go a step farther by sending a letter to the Liverpool offices of the renters, informing them of the dissatisfaction that prevails and requesting that something be done to restrict the admission of members of the public to Trade shows.

"Anyone who went along Lime Street, Liverpool, this morning, would have seen more members of the public leaving the Trade shows than ever before."

Saying he thought there was a simple remedy for these complaints, W. C. **Scott** put forward the view that if a strictly limited number of tickets were issued according to the number of theatres in the area served from Liverpool, this might be found effective. He understood there were about 250 theatres. Why not send out double tickets to each theatre.

He admitted that there might be occasions when the renters might want to invite the civic heads and other eminent people. That might be good or bad according to the circumstances. If the film was a good one then publicity might result, but if it was a bad one, then the reverse might be the case.

"That morning Lime Street was crowded with people going to and coming from the Trade show theatres, many of them persons who never patronised the kinema because they got all their entertainment from Trade shows. When renters give away so much free entertainment to the public, it is not fair to the exhibitors who are expected to book their films at a price which is sometimes, in fact often, excessive, and that is the real evil of the situation."

B. **Miller**: The invitations are broadcast.

Another member of the branch said that some of the renters appeared to have a private list of people, business people in the city, to whom invitations were sent. Through being on the renters' mailing lists they received invitations at the same time as exhibitors.

Reference was made to the early days of pictures and to the expedients adopted by the showmen of yesterday, to fill their halls when trade did not look like being good, with "paper" patrons. If, owing to the Trade show of a super film, other renters found that the attendances at their shows were likely to be negligible, a very bad impression would be created.

A **Member**: It is most disheartening for managers to be sometimes faced with rows and rows of empty seats owing to so many people having seen the film at Trade shows.

P. M. **Hanmer** remarked that he thought the average attendance at Liverpool Trade shows was about 300 people. Out of one million in Merseyside, 300 was a very small proportion, so he could not appreciate the statement that business at the halls had been so adversely affected as was suggested.

There was general agreement with the suggestion that a letter should go to Liverpool renters on the matter.

Other features of the Liverpool meeting are reported on page 11.

CARBON PRICES

EFFORTS TO BREAK RING

More consideration was given to the increased price of carbons, and it was stated that one well-known line had not increased to a great degree, though the rate of discount had been considerably reduced. It was suggested that as the matter was being dealt with in London, the branch should leave it where it stood for the time being.

Incidentally, the **Chairman** drew the attention of exhibitors to the fact that the renters had combined and now the carbon manufacturers had done so. Perhaps the day would come when exhibitors would realise the great advantages of unity and presenting a combined front.

"Then we, too," he went on to say, "might get some of the advantages that now fall to the lot of the renters and the carbon manufacturers."

A member said that exhibitors in their own interests should, for the time being, not buy the carbons that had advanced in price, at least until the ring was broken. Another member asked if it was not true that the interests of the electrical people and of the carbon people were interlocked as part of a big international ring?

Claiming credit where credit was due, the **Chairman** said that it should be recognised that the North-western branch was the first to raise the question of the carbons ramp; also the matter of the admission of dead-heads to Trade shows. The latter subject, especially, had caused many discussions at the General Council meetings.

Sussex Meeting

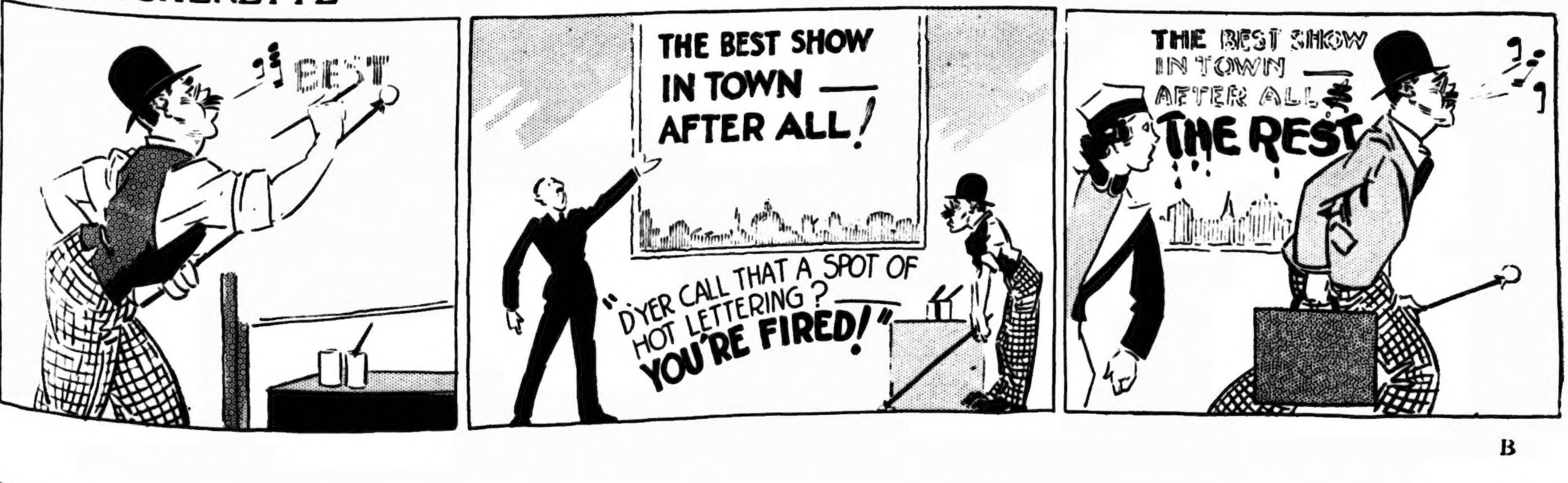
Several members of the Sussex branch said that they had been particularly hard hit by the sudden increase in the price of carbons, and the report of the General Council on thi ssubject was received with little enthusiasm.

INITIATIVE—AN OBJECT LESSON

AT last week's meeting of the Sussex branch, full details of which are reported on page 8, an application for employment from a lad of eighteen was received through the kind offices of the *Kine.*, to whom this enterprising lad had written. It was decided to forward the application to the members in the Hastings area, where the lad resides.

OUR USHERETTE

By J. P. DAVIS


BEST
THE BEST SHOW IN TOWN — AFTER ALL!
D'YER CALL THAT A SPOT OF HOT LETTERING? YOU'RE FIRED!
THE BEST SHOW IN TOWN — AFTER ALL THE REST

THE SMALL MAN AND MINOR CIRCUITS

SUSSEX DISCUSSING FILM RENTAL CAMPAIGN

Joint Meeting Postponed

Gloria Stuart, the Universal featured player

FILM rentals held the attention of the members for the greater part of last week's meeting of the Sussex branch. It will be recalled that, at the previous meeting, it was decided to call a special joint meeting of booking managers of the Sussex and Portsmouth areas to discuss the whole subject of film rentals.

The Secretary (A. Daniels) reported that this special joint meeting had had to be postponed *sine die* owing to the difficulty of securing a representative attendance, particularly from the smaller circuits.

Harold B. Millar (vice-chairman), who originally suggested the joint meeting of booking managers and proprietors only, observed that, if the larger halls were not going to bother about it, it was no use going on with the proposal.

A. Dearden at once declared that the only hope the small man has of getting a worth-while picture is by paying a higher percentage.

A. F. Wood said that the small halls were being asked 50 per cent. for films that were fifth- and sixth-run, and he felt that every effort should be made to meet this impossible situation.

The Chairman interposed that, in the majority of cases, the first-run halls were not paying 50 per cent.

Mr. Dearden gave an instance in which a small hall seating only 700 is so situated that it is a first-run hall. The only way to get the big pictures was by paying a higher percentage.

The Chairman: If we start to pay 50 per cent. we might just as well close up our theatres, for we shall be working for the renters and nobody else!

While supporting this view, **Harold B. Millar** said he was not going to discuss film rentals before a lot of uninterested parties; and as the circuits were apparently not interested, it would be a waste of time.

S. Goldman said he understood that the smaller circuits who had disregarded the proposed joint meeting had signed in London in support of the Manchester resolution not to pay more than 40 per cent.

Harry Bolton: They never have paid it, so it doesn't interest them!

The Chairman pointed out that, even if it did not affect them so much as the smaller halls, it was desired to enlist their sympathy and support on behalf of those halls who were being forced to pay the higher percentage. That was the object of inviting them to the joint meeting. Mr. Bradshaw said he could visualise certain cases, even in Brighton, where a hall might be forced to pay 50 per cent. in order to "get in" before another hall.

Reginald Briggs: And those are the people we should have at the meeting. He deplored the fact that, of all the branches, Sussex and Portsmouth were practically the only ones who had not had a special meeting to discuss the vastly important problem of film rentals.

The Independent Independent

A. Daniels said that, as regards Portsmouth there are certain of the larger halls which took the attitude that they preferred to "paddle their own canoes." These halls had not replied to the invitation to the joint meeting, and it seemed that these smaller circuits were content to go on as they were.

The Chairman expressed surprise at this attitude. "The time may arrive," he added, "when, even in this town—with new kinemas coming along and a talk about concurrent runs—the smaller circuits may be glad of the support of the smaller men."

A. Dearden: When it hurts their pockets they will rush in like a flock of sheep, but until it does they will do nothing.

A. F. Wood suggested that the small independent exhibitors should get together as the high percentages were hitting them so badly that in desperation they must do something. Mr. Goldman agreed, saying that the smaller circuits would probably send their representatives in support.

Mr. Wood made it clear that he did not suggest that the exhibitors should pledge themselves not to pay 40 per cent. but that they should see if there was any possibility of operating a sliding scale on the lines suggested at the previous meeting by J. Van Koert.

S. Goldman: I should be perfectly satisfied to pay *as much* as the large exhibitor! ("So would I," from other members.)

Direct Action Improbable

Herbert Shanly (branch delegate) expressed the view that the General Council were not likely to take direct action in regard to the problem of film rentals, but to act more in an advisory capacity. There was practically unanimous support for the 40 per cent. resolution up and down the country, but the best means of bringing this into effect would have to be decided in the various areas.

Reginald Briggs said that the general opinion of the smaller halls in the outlying districts of Sussex seemed to be that the branch could do little to help, and that it was more a question of banding together to safeguard their own interests.

Herbert Shanly reminded the members that it had been decided to hold a joint meeting, and added that he personally would like to see such a meeting called, even if it concerned only Sussex. The matter was in danger of being held up indefinitely, and he would further like all the members to put their signature to a document agreeing not to pay more than 40 per cent., and, if possible, have some system of penalties for those not falling into line. "I don't mind if we are all together," he said, pointing out that it was useless a few binding themselves and allowing the opposition, by paying 50 per cent., to get all the best pictures.

Mr. Briggs: I am looking for the men who will put their names on paper!

The Chairman: I am willing to put my name on paper that I will not pay more than 40 per cent. for any picture. He felt sure the branch had the support of the two large circuits—Gaumont-British and A.B.C. —and now they heard that the smaller circuits in London had signed to support the 40 per cent. resolution. He suggested that the smaller circuit halls in the area—including the Granada, Hove, which is due to open this month, and the Astoria, Brighton, now in process of erection—should all be written to with a view to finding the strength of the campaign before calling the proposed joint meeting.

This was agreed.

BRUM RESOLUTION DISCUSSION

Held Up at Sheffield

Discussion of the Birmingham resolution limiting film hire to 40 per cent. has been held up at Sheffield owing to the difficulty of obtaining the attendance of those responsible for the bookings of the local circuit halls.

The difficulty has now been overcome, and a special meeting of the branch is to be held at the Grand Hotel to-morrow (Friday) afternoon at 3.30.

Special invitations have been sent to members in all the districts covered by the branch, also the circuit bookers and managers responsible for their own bookings. It is hoped there will be a full attendance.

It is an open secret that opinion on the subject is not altogether unanimous, and an interesting discussion is promised.

Bebe Daniels and Muriel Kirkland in COCKTAIL HOUR (Columbia), which is being Trade shown on Friday by U.A.

KINEMA WAGES AND CONDITIONS

N.A.T.E. THREAT AT PORTSMOUTH

"A" Films and Licences

Jean Harlow and Clark Gable in HOLD YOUR MAN (M-G-M)

WILL the N.A.T.E. approach the Portsmouth City Council as its next move in the hope of influencing wages and conditions in Portsmouth kinemas? This course, at any rate, was suggested in a letter received by the Portsmouth branch at the monthly meeting last week, when the Secretary (A. Daniels) reported on the position. He had informed the General Secretary of the N.A.T.E. that the suggestion put forward recently by the deputation from the Portsmouth Trades Council and the N.A.T.E. about a Joint Sub-Committee had been considered, but as the rules of the association precluded any interference with internal management, the members could not see their way to accede to the request.

Replying to this, T. O'Brien noted "with some disappointment" the branch decision. "If I may so say, in all due deference," he wrote, "your branch has taken a very unwise course, in view of the regulations laid down by the Portsmouth City Council in regard to Sunday opening, and it leaves us with the unpleasant position to have to deal directly with the Portsmouth City Council.

"The London and Home Counties branch of your association has for over twelve months been collaborating jointly with trade unions. You reject the proposal which I suggested to you, while that branch is aware of the rules of your association.

No Interference

"The Joint Committee which we would suggest could in no way interfere with the internal business of members of your branch. The Joint Committee would be the body to deal with such things as wages and conditions, local legislation affecting kinemas, and all those things that could be subject to misunderstanding without some kind of joint discussion.

"Whatever such Joint Committee would decide could not be put into operation until its recommendations were accepted and ratified by your individual members, and by the individual members of our side.

The Chairman (Coun. F. J. Spickernell) said that if the N.A.T.E. had any matter they wished to bring forward, the branch were quite prepared to hear them and to consider their views, but they could not as a branch interfere with any question affecting individual managements.

Nothing further was done in the matter.

Children and the "A" Film

The Secretary stated that he had also received a letter from the Town Clerk on the subject of "A" films and the child. "You are doubtless aware," the Town Clerk wrote, "that on March 6, 1933, the Home Office issued a circular letter containing revised model conditions which it is recommended should be included in all kinematograph licences.

"The Watch Committee, before placing any recommendations before the Council on the subject, wish to know if the local branch of the C.E.A. have any representations to make with regard thereto. I should be glad if you would let me hear from you on this mattter in due course."

Coun. Spickernell remarked that there would not be half the trouble in the country if the kinema Industry got into touch with the local authorities before any action was taken. It had always been his motto to come into line with the Watch Committee and try and arrive at a basis of agreement.

He moved that the branch write to the Town Clerk, expressing appreciation of his letter, and asking for a deputation to be received by the Watch Committee, so that the branch could place their views before them.

Capt. E. A. Barry stated that most of the model conditions suggested by the Home Office were already in substance upon the licences, but there were one or two new ones. Every kinema would have to have a category board either in the main vestibule or in every vestibule, and the extra clause suggested was:

> While an "A" film is being shown no person under 16 can be admitted or allowed to remain in this kinema.

Another new condition proposed was that all pictorials, inserts, and newspaper advertisements must have underneath the title of the film "A" certificate, or "U" certificate, and they would not be allowed to show any pictorials or stills of views which did not appear in the film.

The proposition was carried, and it was agreed that the vice-chairman (F. B. B. Blake), Capt. Barry and Capt. J. Smithson should represent the branch on the deputation.

Rental Prices

Reference was made to two resolutions on the General Council agenda on the subject of film hire, urging the General Council to negotiate with the renters for standard terms, and Mr. Daniels stated that a joint meeting between the Portsmouth and Sussex branches was proposed to consider the question of film rentals, but it was found impossible to get a representative meeting, and the matter was not pursued. The Sussex exhibitors, however, intended to discuss percentages among themselves.

The Chairman remarked that the question of the price of films had been with them almost from the days of Adam, and they were not much "forrader." He thought film rentals would come down to a freer level when the economic position warranted it, and not before. "Before the talkies," he added, "we had 900 films a year; now we are lucky if we have 300."

No action was taken.

The "Horrific" Film Problem

LEICESTER AND EXHIBITORS' RESPONSIBILITIES

SUMMER was presumably to blame for an unusually poor attendance at last Wednesday's meeting of the Leicester branch.

G. H. Scarborough occupied the chair, and the following members were present: R. W. Marshbanks (treasurer), Roland Lea, G. Hickson, and T. W. Roberts.

The Treasurer reported a credit balance of £33 10s. 9d. There were no outstanding accounts.

In discussing the transactions of the General Council at the Glasgow Conference, Mr. Scarborough stated that disappointment had been expressed at the attitude of the Chancellor of the Exchequer regarding the Entertainment Tax.

In the Chairman's opinion they are as near getting a reduction as they have been since the present Government came into office. If they put up a similar fight in the spring as they did on the last occasion, they would probably get something done. He did not consider the efforts made during the spring of this year were altogether wasted, but thought they would bear fruit. The Chairman considered it to be as well to register in the minutes for future reference a list of members in the House and how they voted.

Certificates

Mr. Scarborough stated that trouble was likely to arise if exhibitors did not show the Censor certificates. There was a general tightening up of the rules.

Anyone who got into trouble regarding this should immediately take the matter up with the renter, and one member suggested keeping a supply of certificates in hand, in case a film arrived without one.

Horrific Films

The Chairman mentioned that in some places the licensing authorities have inaugurated a committee to whom all films shown in the district are submitted for decision whether they were to be shown only to adults, and not to children under 16.

Mr. Lee said that if the effect of some of the films on the children was terrifying, then the parents blamed the management for not notifying them that the film was not suitable for children. If a child showed signs of being frightened the parent would not allow the child to go in future. It was a matter that required a great deal of attention and care. At his matinées they were most careful to show only films suitable for children, and he always had a good house.

Film Rentals

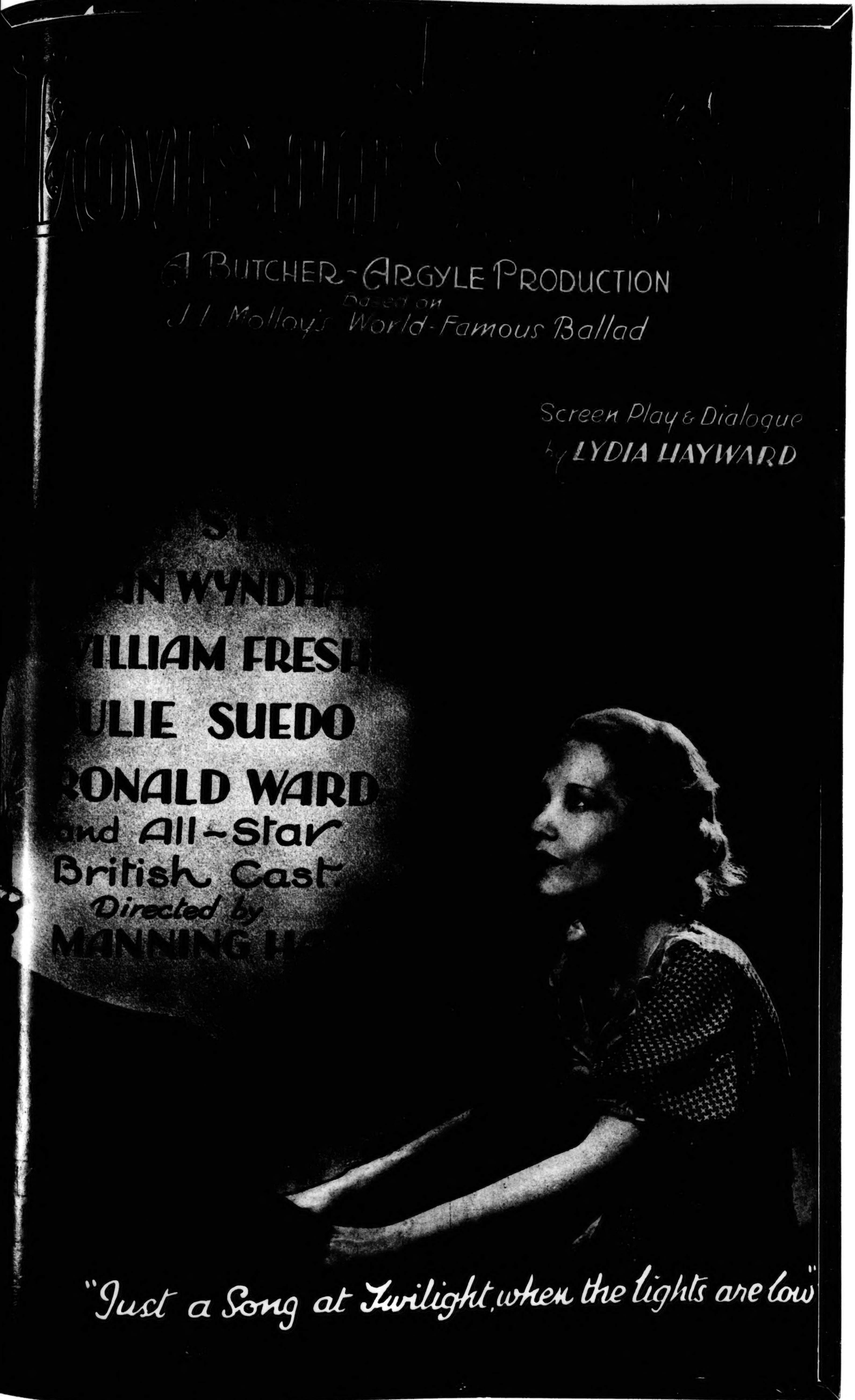
The Chairman considered it time Leicester made a firm stand. He knew of instances where renters had asked for 50 per cent., and the films had been booked at 40 per cent.

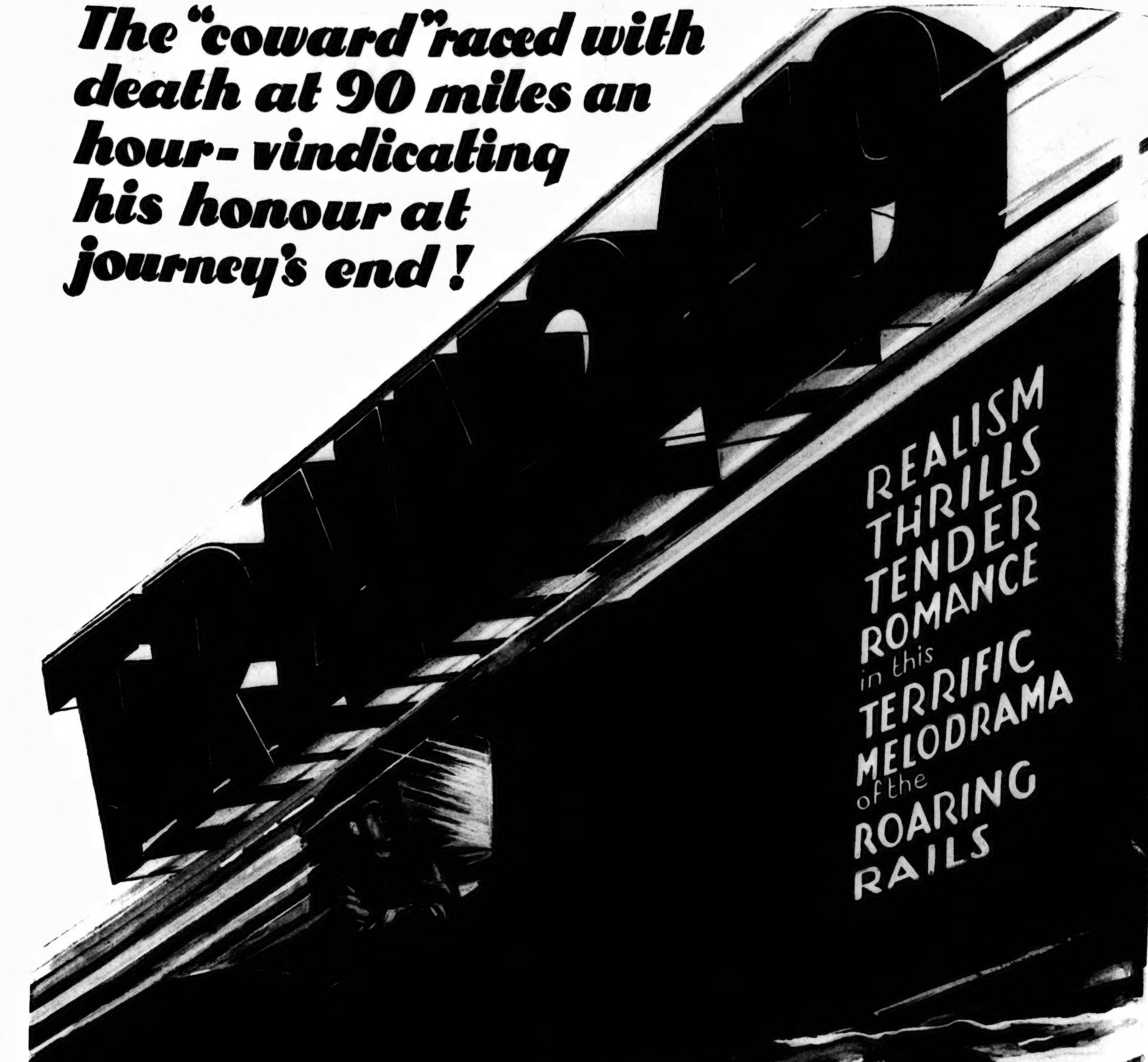
Local Advertising

The Secretary has written to other branches asking for copies of their newspapers so that the advertisements could be compared, together with the prices. This had been done, and the papers were now in the hands of the Chairman, but as a number of the members who were interested in the question were not present the matter would be left over until the next meeting.

Social Outing

At the last meeting it was arranged that if an outing could be arranged to Shepherd's Bush on a Sunday all the members would wish to go, but unfortunately the studios do not, as a rule, work on Sunday. As an alternative, Mr. Lea suggested a trip up the river. This would mean a coach to Maidenhead, and then a steamer, with lunch and tea on board. The coach would meet the steamer, so that members could land and travel back again. It was decided to get full particulars.


LOVE'S OLD SWEET SONG
A BUTCHER-ARGYLE PRODUCTION
Based on
J. L. Molloy's World-Famous Ballad
Screen Play & Dialogue
by LYDIA HAYWARD
STE
AN WYNDHA
VILLIAM FRESH
ULIE SUEDO
RONALD WARD
and All-Star
British Cast
Directed by
MANNING H
"Just a Song at Twilight, when the lights are low"



The "coward" raced with death at 90 miles an hour- vindicating his honour at journey's end!

REALISM
THRILLS
TENDER
ROMANCE
in this
TERRIFIC
MELODRAMA
of the
ROARING
RAILS

TRADE PRESENTATION
PHOENIX THEATRE
CHARING CROSS ROAD
TUESDAY JULY 18th. at 3 p.m.

•A Monogram Production• Distributed by PATHE PICTURES L^TD 103/109 Wardour St. W.I.

SUNDAY-CLOSING PLAN FAILURE

REFUSAL TO HIRE HALLS TO RENTERS

The Rental Campaign

THE position in regard to Sunday closing in July was defined at the monthly meeting of the Birmingham and Midland C.E.A., over which HARRY B. LANE (the branch chairman) presided.

It had been suggested that all houses in Birmingham and Smethwick should close on five Sundays in order to smooth the way for the usual staff holidays and avoid any difficulty in regard to the regulations attached to licences.

The CHAIRMAN said that in response to the circular sent out by the secretary, a number of replies had been received. Some members had expressed willingness to close if their opposition did likewise, others intimated that they intended to close in any event.

Under the circumstances, it was agreed that the question of opening must be left to the discretion of individual proprietors.

Paul Lukas and Jill Bennett in SING, SINNER, SING, which P.D.C. will shortly Trade show

The Summer Conference

Coun. EDWARD HEWITSON reported on the General Council proceedings, and Coun. G. F. MCDONALD on the Glasgow Summer Conference.

Coun. HEWITSON impressed upon members the obligation they were under to pay 10s. per annum to the Political Fund to assist in meeting the expenses of the tax campaign and other propaganda undertaken for the benefit of all.

Coun. MCDONALD regretted that more Birmingham members had not attended the Summer Conference. The Scottish branch was most hospitable, and an excellent programme had been prepared. He referred, in particular, to the paper of Victor Davis on "The Exhibitor in the Industrial Depression," which he hoped every member of the association would have read.

Film Rentals

Mr. LANE reported that with Coun. Hewitson he had attended a meeting of the Cardiff branch to explain the attitude adopted by Birmingham on the question of film rentals and percentages. Many branches had given Birmingham whole-hearted support, and it was gratifying to know that at the conference the Birmingham resolution was unanimously endorsed as an essential condition for the preservation of the business of the independent exhibitor. Efforts were being made to secure, as an accepted basis of trading, the policy formulated in the Birmingham area.

Rental of Kinemas

The Branch Chairman referred to offers which certain renters were said to be making to take kinemas on a rental basis, instead of demanding percentages of receipts, and said the committee very strongly advised that no such offer be entertained.

Several members expressed the opinion that this "loophole" was one that might lead to evasion of the spirit of the resolution.

Eventually it was resolved—"with one exception"—that "the members of the branch reaffirm their original resolution not to pay more than 40 per cent. for any film and, further, undertake not to enter into any arrangement, including the rental of the theatre, whereby the 40 per cent. may be exceeded."

A member raised the question of booking films for a whole week. In his view, no suburban house could afford to show pictures for a full week.

After some discussion, it was agreed that this matter should be considered by the Film Rentals Committee.

Admission Prices

It was announced that the committee dealing with this question would meet shortly and report to the branch.

A Private View

The Secretary (G. H. TYLER) reported that at the request of the clerk to the City Justices, the Birmingham licensing authority would view "The Vampire Bat" before it was publicly exhibited.

Date of Next Meeting

The next ordinary meeting of the branch will be held on the last Friday in August.

Defence of C.E.A. Leaders

NORTH-WESTERN BRANCH CHAIRMAN AND THE "DESERTERS"

"I HAVE noticed from the Trade Press that several members of the C.E.A. have expressed dissatisfaction at not having received any lead from Mr. Victor Davis in the paper he read at the Summer Conference. I cannot imagine any more definite lead than the one he gave us.

"When he addressed the mass meeting of exhibitors he said: 'What is the use of bluffing and blustering and then finally capitulating by signing contracts for 50 per cent.? It is far better to co-operate and work together. That is what we are doing and what we shall continue to do. The 50 per cent. picture must go and never return.'"

This statement was made at Liverpool on Friday by R. HAMILTON GODFREY, chairman of the North-Western branch, who was referring particularly to the reported observations of Major Ellis, of the Devon and Cornwall branch.

"The General Council in the past has given us many leads which exhibitors in general have declined to follow. We have been told time after time not to pay the uneconomic rentals demanded by renters. They told us to pass on the increased entertainment tax to the public. How many of us accepted the advice of our leaders?

"They also told us not to adopt the suicidal policy of cutting prices of admission. It is unfair to blame the General Council for not giving us a lead, it must be most discouraging to our leaders when they come to look back to see the deserters falling out of the ranks one by one."

The Chairman said he considered the Glasgow Conference was a great success both from the business and from the social angles. Let them hope that good would result from this remarkable meeting. Looking at the Trade papers, one found the Conference had been responsible for provoking a great deal of thoughtful comment. The net result, he hoped, would be to make exhibitors sit up and determine to make things better for themselves.

Speaking jocularly, R. Hamilton Godfrey said that the outstanding feature of the Conference was, of course, the winning of the South Wales golf cup by the chairman of the North-Western branch.

The Best of Conferences

"We have many critics, casual and capricious, who question the utility of conferences such as ours, but I do contend that the gathering of exhibitors from all over the country is conducive to the good of all. One gets the opportunity of seeing the angle of view of the other man and of making contacts with those on whom we place the responsibilities of leadership."

W. C. SCOTT also paid tribute to the Scottish branch. It was the most businesslike Conference he had ever attended. On this occasion delegates were not sated with papers, and those that were read were of such a high standard that he questioned if they would ever be excelled.

On the proposition of W. C. SCOTT, seconded by P. M. HANMER, it was decided to send a message of congratulation to the Scottish branch and to convey the thanks of the North-Western delegates for their hospitable treatment.

P. M. HANMER said never before had any officer of the North-Western branch won a prize in the golf competitions held in connection with the Summer Conference. Both their chairman and their secretary figured in the prize-list. The branch was proud of that result.

The Wallasey Sunday

Concerning the cost of the Sunday opening campaign in Wallasey, the CHAIRMAN said that the North-Western branch was most anxious to be fair in dealing with any of its members, but on the question of making a grant to the Wallasey exhibitors it had to be careful because a decision would probably be regarded as a precedent.

His suggestion, therefore, was that the circumstances be put before the Legal, Parliamentary and Finance Committee of the C.E.A., and that in the meantime R. P. Rutherford and C. Adams prepare a detailed list of expenses incurred in connection with the Sunday opening campaign and hand it over to J. R. Dovener, who would handle the matter in London.

Rentals Committee

J. R. DOVENER presented a brief report with reference to the work of the small subcommittee appointed to counter exorbitant film rentals. In brief, the committee is endeavouring to secure signatures to an undertaking pledging exhibitors not to pay more than the terms specified by the now well-known Birmingham resolution. He added that he had received a number of definite promises that the matter would be placed before the directors of the various theatres in the district.

"SIGN OF THE CROSS" ESCAPES BOURNEMOUTH BAN

GROWTH OF CENSORSHIP ACTIVITY IN THE PROVINCES

BEFORE "The Sign of the Cross," the Paramount masterpiece, could be shown at Bournemouth, the local Council insisted on having a private pre-view of the film to form an opinion as to it being a fit film to be exhibited locally.

The necessity for this pre-view was caused by the local Congregational church complaining to the Council that "The Sign of the Cross" was not a fit picture for people to see!

Another Bristol Ban

The Bristol Licensing Justices, who recently banned "As the Devil Commands," have viewed "Behind Jury Doors," which they saw while it was having its first run in the city at a suburban kinema.

Although they did not interfere with its exhibition at that house, where it was booked for three days, they have informed other exhibitors in the city that the picture must not be shown again in Bristol.

Unsuitable for Sunday

"The Parachute Jumper" was banned at Southport on Sunday night and was not permitted to be shown. The Chief Constable, to whom the synopsis had been submitted, wrote to the manager to the effect that it was not a suitable film for Sunday exhibition. "High Pressure" was, therefore, substituted, but "The Parachute Jumper" was shown during the week.

The Birmingham Licensing Justices have decided that no person under the age of 16 shall be admitted to the exhibition of "The Vampire Bat," whether accompanied with an adult or otherwise.

◆

"THE MUMMY"

Screened for Watch Committee

Members of the Oldham Watch Committee have decided to have a private view of the film "The Mummy," booked for showing at a local kinema. The Chief Constable said the film had not been banned before. He understood it was something like "Frankenstein."

Ald. Kenyon said he had seen the film and it was gruesome. The Committee decided to view the film.

◆

"A" FILMS IN STOCKPORT

New Licence Condition

The Stockport Watch Committee, which agreed some time ago that certain "A" films which had been previously approved by the Watch Committee of Manchester being shown to children, has now decided that such films should not be exhibited to persons under 16 years of age unless they are accompanied by a parent or adult guardian.

Ken Maynard in DRUM TAPS, which Gaumont-Ideal is Trade showing on Wednesday

BOOTLE MANAGER'S HAT TRICK

LIFTS THREE CUPS AT ONE SWEEP

A. WALKINSHAW, manager of the Gainsborough P.H., Bootle, has performed the hat trick.

At one sweep he has lifted the three Burmil cups for

(a) the best matinée trade,
(b) best evening trade, and
(c) best combined matinée and evening trade at the A.B.C. kinemas in the Merseyside area in the last three months.

This is the first time that the three cups, which are keenly competed for, have fallen to the possession of a local A.B.C. manager at one time.

Mr. Walkinshaw is an exhibitor of 19 years standing. Many will remember him at the Lytton, in those far-off, happy days, when George Prince, of Sun Hall (Bootle) fame, was the lessee, and a real money-making hall it was. Mr. Walkinshaw was manager here for seven years. Then he opened the new Popular in Netherfield Road, Liverpool. He was in charge here for seven years.

Although he did not say so, one suspects that seven is his lucky number.

◆

A WORD FOR THE SECRETARY

Sussex Tribute to A. Daniels

The finances of the branch continue most satisfactorily, and it was unanimously resolved to restore the salary of the popular secretary (A. DANIELS) to the figure it was before the voluntarily agreed to a reduction at the time the branch was in low water.

Many tributes were paid to the willing and efficient services of Mr. Daniels, whose efforts have largely been responsible for the branch now having practically 100 per cent. membership. It was recognised also that the secretarial work had increased enormously since his appointment about twelve years ago.

Mr. DANIELS, returning thanks, made a characteristically modest response.

Scenes from HEROES FOR SALE, which First National will Trade show on Friday. Richard Barthelmess is starred with Loretta Young and Aline MacMahon

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., July 13 and Wed., July 19

Doug. Fairbanks jun., in THE NARROW CORNER (Warner)

Thursday

Bachelor Mother (*British Lion*)

New Gallery. **10.45.**

Described as a tense epic of modern youth, "Bachelor Mother" is a gripping story of a man about town who is forced to adopt a spinster escaping from an old ladies' home in order to get out of trouble with the police. A mystery element is introduced through the disappearance of a gun used in a fatal shooting, while the entire plot is featured by excellent comedy relief, tense melodrama and thrilling action. The stars are Evalyn Knapp and James Murray. In the supporting cast are such gifted players as Margaret Seddon, Paul Page, Harry Holman, and Virginia Sale.

I Loved You Wednesday (*Fox*)

Private Theatre. **11 and 3.**

"I Loved You Wednesday" tells of a temperamental ballet dancer, who, imposed upon by a worthless philanderer in her student days, cherishes this, her first romance, as a thing of beauty. As time goes on the memory of that first love grows dimmer, until the sudden reappearance of the man unsettles her once more.

The highlights of the picture include an impressionistic panorama of the building of the Boulder Dam—a magnificent spectacle showing great masses of rock crashing down —and, by way of contrast, a lovely ballet, entitled "The Dance of the Maidens." The cast includes Elissa Landi and Warner Baxter, with Miriam Jordan, Victor Jory, and Laura Hope Crews. No fewer than three directors were engaged in the making of this picture. Henry King, who made "State Fair," was responsible for the general narration; William Cameron Menzies had charge of the special effects, while Sammy Lee, the noted dance director, handled the ballet sequence.

The Narrow Corner (*Warner*)

Phœnix Theatre. **3 p.m.**

Featuring Douglas Fairbanks, Junr., with Patricia Ellis, Ralph Bellamy and Dudley Digges, "The Narrow Corner," based on the celebrated novel by the noted British author, W. Somerset Maugham, is said to be an effective and powerful story dealing with the little-known by-places—"the narrow corners" of the earth, where men spin out their lives in carefree fashion without a thought for what the morrow may bring.

The scenes are laid in the Malay Archipelago, after the opening in Sydney, Australia, and the backgrounds are said to be varied and colourful, while the plot ranges over many unusual situations replete with thrills and excitement, the glamour and the romance of the tropics. Alfred E. Green directed.

Orders is Orders (*Gaumont-Ideal*)

Prince Edward Theatre. **8.45 p.m.**

The successful stage play written by Ian Hay and Anthony Armstrong has been turned by Gaumont-British into one of the most brilliant comedies ever filmed.

The popular American stars, Charlotte Greenwood and James Gleason, are featured, the latter as an irrepressible American film producer, who coolly takes possession of a British Army barracks for the purpose of taking a film. Miss Greenwood is his assistant, and Cyril Maude gives a delightful performance as an irascible old Colonel.

A series of riotously funny situations arise from the arrival of the film unit in the barracks. The gymnasium is used as a studio and the orderly room as a projection theatre, while the O.C.'s office is commandeered by the producer as his own office. The arrival of the General in the midst of this turmoil gives rise to an unexpected and thoroughly amusing climax.

The brilliant supporting cast includes Ian Hunter, Cedric Hardwicke, Donald Calthrop, James Carr, Percy Carr, Percy Parsons, Finlay Currie, Eliot Makeham, Hay Pluna, and Edwin Lawrence. Walter Forde directed.

Ann Carver's Profession (*U.A.-Columbia*)

Cambridge Theatre. **3.45 p.m.**

Eddie Buzzell directed this appealing and strikingly different story of a gifted girl who takes everything a generous world has to offer, but objects to pay the price. Bill Graham could have had his choice of scores of wealthy girls, but chose Ann Carver, a pretty co-ed, who works in a lunchroom to help support her mother. Bill knows that fame and fortune are coming his way as an architect. But it is Ann who reaches the heights by the help of an old lawyer. Home life becomes strained when Bill realises that it is Ann's money that is keeping the home together. But he has a singing voice, and takes a job at a night club. Ann is horrified and tries to shame him out of the idea one night at the club by tossing a couple of silver coins to him. The break comes—Bill leaves Ann for Carole Rogers, who is found dead under suspicious circumstances. The climax of this enthralling story comes when Bill is charged with the murder and when Ann Carver makes a triumphant effort for his rescue from the ultimate penalty.

Fay Wray, it is understood, makes a big hit in the leading rôle, while Gene Raymond reveals a hitherto hidden talent singing the popular "Love in the Moonlight" in the night club sequences. Other members of a notable cast include Claire Dodd, Arthur Pierson, Claude Gillingwater, Frank Albertson, Frank Conroy, Jessie Ralph, Robert Barret, Edward Keane, and Diane Bori.

Preceding the screening of "Ann Carver's Profession" the two new Columbia featurettes will be shown, "Fifty Million Dollars Can't Be Wrong" (Lambs Gambol Series) and the latest Scrappy Cartoon, "The Wolf at the Door."

Friday

Purse Strings (*Paramount*)

Carlton. **10.30 a.m.**

Gyles Isham, the young actor who is recognised as one of Britain's "white hopes" of the stage, plays the leading rôle in "Purse Strings," the new Paramount British production. He is said to give an excellent performance in this story of a man who has been accustomed to enjoying a comfortable income settled on him by his father, is at a loss to understand why his wife should have an allowance of her own. Isham and Dorothy Bouchier contribute a joint performance which will rank high among current screen achievements.

There is a great deal of tense drama in "Purse Strings," the element of thrill being admirably assisted by the acting of Allan Jeayes, and comedy is furnished by the entire cast. It is one of the main attractions of the film, that it swings rapidly from comedy to tense drama and it is its sparkling tempo that promises to make it one of Henry Edwards' most successful productions.

Supporting the leading actors are G. H. Mulcaster as Edward Ashby, K.C.—the mediator between husband and wife—Joan Henley and Evelyn Roberts.

Randy Strikes Oil ; Deadwood Pass (*Pathe*)

Private Theatre. **10.45 a.m. and 2.30 p.m.**

Two vivid action dramas are promised in these two Pathé offerings. In "Randy Strikes Oil," Rex Bell is managing an oil well at Burnett Junction, unaware that his boss, Julian Nash, is a crook. He persuades everyone to invest in the well, even the sheriff, whose daughter, Joan, he regards with tender feelings. Nash absconds with the money, seeing that the well is dry. An angry mob of investors decide to wreak vengeance on Randy, but he evades his pursuers and demonstrates that there is oil in the well and also finds happiness with Joan.

"Deadwood Pass"

A victim of mistaken identity, Tom Tyler is believed to be the "Hawk," an audacious mail robber. Tom is befriended by Mileaway Thomas, a henchman of Butch Cassidy, one of the leaders of the Hawk's gang. After many stirring adventures and escapades, Tom is revealed as a Government official, and he rounds up the gang and brings the Hawk to justice.

Between Fighting Men (*Gaumont-Ideal*)

Private Theatre. **11 a.m.**

Ken Maynard is the featured player in this picture, which tells of the feud between the cattlemen of the range country and the sheepherders, who experienced bitter hostility from the cattlemen, deprived of their grazing grounds by a Government enactment. Ruth Hall is the heroine.

"Cocktail Hour" (*U.A.-Columbia*)

Phœnix Theatre. **3 p.m.**

In "Cocktail Hour," Columbia's most up-to-date production, Bebe Daniels figures as a wealthy beauty who wanted to exercise the right to enjoy life as frankly and freely as a man. She refuses marriage with a rich advertising man, again with a young French prince, and starts for Europe to have the time or her life. *En voyage*, a fascinating Englishman becomes the answer to her dreams. Then, as the voyage ends, disillusion comes—the Englishman is married, and cynically enough, he says good-bye. Cynthia drinks herself into forgetting. Later, as a guest of the young French prince, the Englishman turns up in Paris. In the trouble that follows, the man is thrown out of the window by the prince, and it is Cynthia who goes to jail. Comes the climax, where Cynthia makes the right choice of a partner, and the "Cocktail Hour" has passed.

A strong cast besides those well-known screen players, Bebe Daniels, Randolph Scott and Sidney Blackmer, includes Muriel Kirkland, Barry Norton, Phillips Smalley, Jessie Ralph, Larry Steers, Jay Eaton and Oscar Smith.

Heroes for Sale (*First National*)

Cambridge Theatre. **3 p.m.**

The latest Richard Barthelmess picture, "Heroes For Sale," has the advantage of a very powerful cast, which, apart from the star, includes such favourite players as Loretta Young, Aline MacMahon, Gordon Wescott, Robert Barrat, Berton Churchill, Grant Mitchell, Charles Grapewin, James Murray, Tammany Young and Ward Bond. William A. Wellman directed.

The Contemporary Scene

"Heroes For Sale" should make an instant appeal in view of the fact that people to-day are taking an increasing interest in matters relating to social and civic welfare, and many of the sensational incidents depicted in the production have been taken from real life, thus forming a true impression of contemporary situations.

Richard Barthelmess has a very powerful rôle of a young hero who is severely wounded, leaving him with impediments which form barriers against a normal attempt to rehabilitate himself at home. The entire story of the post-war period is shown through the eyes of this veteran. His struggle for a right to live is tellingly presented and his alternating success and failure build the drama up to a highly emotional pitch.

Monday

Heads We Go! (*Wardour*)

London Hippodrome. **3 p.m.**

Advance reports state that in "Heads We Go!" the new B.I.P. picture, in which Constance Cummings makes her British film debut, this company have a big "winner."

The film was specially written by Fred Thompson and directed by Monty Banks, and, in addition to being an ideal starring vehicle for Constance Cummings, provides such notable artistes as Frank Lawton and Binnie Barnes with rôles worthy of their talents. Comedy high spots are in the hands of Gus McNaughton and Claude Hulbert, who, we can guess, make an uproarious comedy team.

The story of "Heads We Go!" is a romantic one laced with gay comedy and adventure, and shows Constance and Binnie in the rôles of two mannequins who pool their resources and go to Deauville in order that Connie can be near a young man with whom she has fallen in love at first sight. Force of circumstance sees her posing as a famous film star, with results which it is anticipated will prove to be as hilarious as they are thrilling. A fashion salon, a Continental resort, and a millionaire's yacht are some of the backgrounds to the story, and Connie will be seen in the dual rôle of mannequin and film star.

Tuesday

Justice Takes a Holiday (*Gaumont Ideal*)

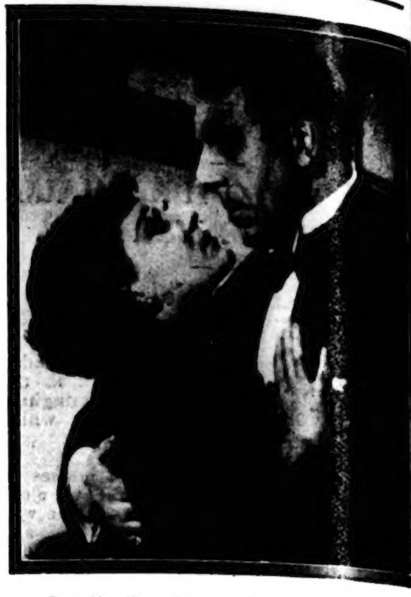
Phœnix Theatre. **11 a.m.**

"Justice Takes a Holiday," a Golden Arrow production, which features H. B. Warner, is concerned with John Logan, who, discharged from his employment, aids in a burglary to obtain money for his ailing wife and child. His companion kills the owner of the flat and leaves Logan to be arrested for the crime.

A compassionate judge saves him from suffering the extreme penalty, which is commuted to a long term of imprisonment, and adopts the daughter, who grows to womanhood, believing the judge to be her father. A situation of dramatic intensity is built up when the convict escapes from prison and confronts the judge, thereby threatening his daughter's future.

With H. B. Warner are Huntley Gordon as the judge; Patricia O'Brien as Margaret Logan; also Matty Kemp, Robert Frazer and Audrey Ferris. Direction was by Spencer Bennett.

A scene from I LOVED YOU WEDNESDAY, with Elissa Landi (Fox



Dorothy Bouchier in PURSE STRINGS (Paramount)

Train 2419 (*Pathe*)

Phœnix Theatre. **3 p.m.**

Those who know that rollicking ballad, "The Return of Casey Jones," the song of the crack engineer of a famous railroad, will realise that it had the makings of an outstanding picture. "Train 2419," which Pathé is to present to the Trade, is an exciting talkie version—music and all!—of this epic of the great iron road, a picture that seems likely to have a wide appeal.

The story is that of a young railway engineer (Charles Starrett), influenced since boyhood by the reputation of Casey Jones, who died tragically at the post of duty while in charge of a troop train. Disaster occurs; Jimmy bravely carries on, but is thrown from the engine. It is wrongly inferred that he jumps from the engine, but his sweetheart, Nona, begins to doubt his story. Eventually, the young fellow serves as fireman on a passenger train travelling the old familiar route, and heroically saves the train from a similar disaster. He is reinstated with full rights, and the girl who had doubted him realises the stuff her man is made of.

Ruth Hall plays female lead, and other members of a big cast include Robert Elliott, George Hayes and Jackie Searl.

The Umbrella (*Radio*)

Prince Edward Theatre. **3 p.m.**

"The Umbrella" is a Real Art production, a farcical comedy dealing with the extraordinary efforts of a gang of crooks to retrieve an umbrella in which they have secreted the spoils of a series of robberies. The object of their frantic search is passed from hand to hand during the course of its adventures, and when eventually it reaches its rightful owners they find that someone has emptied it of its contents during its journeyings.

Kay Hammond is featured, supported by Harold French, Kathleen Tremayne, S. Victor Stanley and Dick Francis. The picture was directed by Maurice Elvey.

The Silver Cord (*Radio*)

Prince Edward Theatre. **8.45 p.m.**

"The Silver Cord" is the film version of a play which won the Pulitzer prize for its author, Sidney Howard. It presents an unique variation of the eternal triangle, picturing the selfish woman who intervenes between her son and his wife with her abnormal maternal love.

The domineering Mrs. Phelps is the mother who is substantially the "other woman," because her devotion to her two sons wrecks an engagement and almost mars a marriage. When David Phelps brought his wife, Christina, to his mother's household, both immediately had to contend with Mrs. Phelps' selfish regard for David. Christina, not bearing Mrs. Phelps' overwrought sentiment, promptly leaves David, willing to face the future alone with a forthcoming baby, thus bringing on a crisis.

Irene Dunne is forcefully dramatic in her splendid characterisation of Christina. Able support is lent by Joel McCrea as David: Eric Linden as the other son, Frances Dee as his fiancé, and Laura Hope Crews, who created the mother rôle in the original stage production. John Cromwell directed from Jane Murfin's adaptation.

Wednesday

Drum Taps (*Gaumont-Ideal*)

Private Theatre. **11 a.m.**

In his latest Western drama, "Drum Taps," Ken Maynard has the support of Troop No. 107, Los Angeles Boy Scouts, who figure prominently. The unique element adds interest to the Western "thriller," with its story of the hero's fight to prevent land-grabbers ousting homesteaders from their holdings by force.

In addition to Ken Maynard, there is his horse, "Tarzan," full of tricks, as usual. The film is also interesting in that Kermit Maynard, Ken's brother, makes his first appearance in pictures.

Laughing at Life (*Universal*)

Prince Edward Theatre. **3 p.m.**

As in the past, the new McLaglen film is the story of a gentleman of fortune and his innumerable breathless adventures. Investing into his rôle that same carefree breeziness that has stamped his previous successes, McLaglen dashes from one job to

LONDON TRADE SHOWS

(Continued from page 12)

another, from one adventure into a thousand and one others, laughing and loving his way into the four corners of the earth.

For bright and breezy entertainment, Universal state that "Laughing at Life" stands out in a class by itself, offering strong drama, rollicking adventure, sparkling romance and healthy comedy in rapid succession.

McLaglen is supported by a brilliant array which includes Lois Wilson, Conchita Montenegro, Ruth Hall, William (Stage) Boyd, Regis Toomey, Henry B. Walthall, Ivan Lebedeff, Guinn (Big Boy) Williams, Tully Marshall, Noah Beery, J. Farrell MacDonald, Henry Armetta, William Desmond, Edmund Breese, Pat O'Malley, Dewey Robinson, Frankie Darro, Buster Phelps, and others.

To-morrow at Seven (*Radio*)

Cambridge Theatre. 3 p.m.

"To-morrow at Seven" is a mystery thriller, in which a novelist who writes crime plots undertakes to unmask the maniacal killer, who warns his victims with a jig-saw puzzle and then strikes through their hearts with a sharp instrument which is never retrieved. Written by Ralph Spence, author of "The Gorilla." "To-morrow at Seven" unveils this fiendish murderer's crimes.

Chester Morris and Vivienne Osborne are featured in "To-morrow at Seven" as the novelist and Martha Winters, respectively. Others prominently cast are Henry Stephenson as Drake, Grant Mitchell as Winters, Allen Jenkins and Frank McHugh as the detectives, Cornelius Keefe as the pilot, and Charles Middleton as the coroner.

Melody Cruise (*Radio*)

Cambridge Theatre. 8.45 p.m.

"Melody Cruise" is not a musical comedy in the accepted sense of the word, but the first musical movie conforming to screen rather than stage standards, with Charlie Ruggles, Phil Harris, Greta Nissen and Helen Mack in the leading featured rôles.

The picture marks an innovation in motion picture musical productions. Assembled rhythms and incidental songs weave easily into the continuity, and are not introduced as an interruption. By clever devices the songs are made part of the story; musical dialogue supplants spoken dialogue. Trick photographic effects were created to achieve harmonic novelties in "Melody Cruise." Stars form music bars and shimmering notes in the skies. Steamship whistles of varied tones unite in a symphony.

A cast of comedy favourites was selected to enact the sophisticated frivolity of the story. Charlie Ruggles heads the group, which includes Phil Harris, the celebrated radio crooner and orchestra leader at the Cocoanut Grove in Los Angeles, Greta Nissen, Helen Mack, June Brewster, Shirley Chambers, Chick Chandler, Florence Roberts and Marjorie Gateson. Mark Sandrich directed the picture.

Rod la Rocque, the Universal player

"THE WARE CASE"

CLAIM TO TALKING RIGHTS

In the King's Bench Division on June 6 Mr. Justice Swift heard an action by Pathe Pictures, Ltd. (formerly Pathé Freres Cinema, Ltd.), in which they asked for a declaration that they were entitled to all the kinema rights, both silent and talking, in the novel and play, "The Ware Case," of which the defendant, Geo. Pleydell Bancroft, was the author. Damages were also claimed for alleged breach of contract. The defence was that Pathé bought only the silent rights.

Pathé claimed that under an agreement of August 13, 1927, Mr. Bancroft granted to them "all existing kinematograph rights of my novel and play" for £600 for a period of seven years.

Pathé had the right to "produce and exhibit," which, they contended, included talkie rights.

In 1932 Pathé entered into an arrangement with B.I.P. to produce a talkie of the silent film, for the sum of £500 for the United Kingdom and 35 per cent. of the gross receipts.

It was said the talkie film would have brought in at least £40,000 as the silent film produced over £34,000.

Only Silent Rights

In the result Mr. Justice Swift said that though the expression "kinematograph film" no doubt included both silent and talkie films, he had come to the conclusion that under the 1927 agreement, Mr. Bancroft sold only the silent rights. Pathé claimed damages for breach of contract, but, said the judge, he was not at all satisfied any damages followed after Mr. Bancroft raised objection to the proposed arrangement between Pathé and British International Pictures in August, 1932, even if defendant had been guilty of any breach of contract.

(Continued in next column.)

Judgment was entered for Mr. Bancroft, with costs. A stay of execution pending, notice of appeal was granted Pathé, on terms.

KINEMA INCOME TAX PROBLEM

H. AND G. CINEMAS SUED

In the King's Bench Division, on July 11, Mr. Justice Finlay had before him an income tax appeal by the H. and G. Kinemas, Ltd., of Regent Street, London, which raised the question of whether there was evidence on which the Commissioners could find that a new trade was commenced when the appellants opened the Trocadero Cinema at the "Elephant and Castle," London, and sold the Regent Cinema at Portsmouth and the Plaza Cinema at Southsea, about the same date.

H. and G. Kinemas, Ltd., in 1929 purchased the Regent Cinema, and in 1930, the Plaza. On December 22, 1930, the two kinemas were sold, and on the same day the Trocadero was opened.

It was argued on behalf of the Commissioners that a new trade was commenced when the Trocadero was opened, and that the assessment for the year 1930-1931 should be based on the actual profits of the year ended April 5, 1931. They were not influenced by the fact that the opening of the Trocadero coincided with the disposal of the kinemas at Southsea and Portsmouth.

It was maintained on behalf of the appellants that no new trade had been set up, and there was no ground for treating the opening of the Trocadero as the commencement of a new trade.

The decision of the Court was sought upon the point whether the Commissioners were right in arriving at the decision that a new trade had been commenced.

Mr. Needham, K.C., for the appellants, stated that certain figures had been agreed, but a decision was required on the point raised.

Giving judgment, Mr. Justice Finlay said he could not interfere with the decision of the Commissioners. It was a pure question of fact, and all questions of fact and degree were for them. The only point was whether there was evidence on which the Commissioners could come to the conclusion that a separate business was being carried on by the company. In his opinion, there was some evidence on which the Commissioners could arrive at the decision they did, and the appeal would be dismissed with costs.

HERBERT MARSHALL'S ACTION

An action in which Herbert Marshall, the actor, sued the British Dominions Film Corporation, Ltd., in respect of an alleged film engagement was mentioned to Mr. Justice Swift, sitting in the King's Bench Division, on July 5.

Counsel for Mr. Marshall announced that the case had been settled on agreed terms.

LIBEL ALLEGED IN FILM

UNIQUE CASE

B.I.P. AND EMPIRE AS DEFENDANTS

What was stated to be the first libel action arising out of talking pictures was mentioned in the Court of Appeal before Lords Justices Scrutton, Grier and Rowes on July 11.

British International Pictures, Ltd., and the New Empire, Ltd., the defendants in a libel and slander action, brought by the "500 Club," appealed against a decision of Mr. Justice Acton in Chambers reversing an order of Master Baker that the statement of claim should be struck out on the ground that it was embarrassing.

Mr. St. John Field, for the New Empire, said there was two questions, the first being whether the parties were properly joined in the proceedings, and the second being a question of the form of the statement of claim.

The plaintiffs were a small private company which owned the 500 Club, a purely social club carried on in a basement in Albemarle Street, London,

British International Pictures made the film, "Let Me Explain, Dear," which was based on the stage play, "A Little Bit of Fluff." Last March the New Empire hired the film and exhibited it.

The plaintiffs complained that part of the dialogue reproduced by sound apparatus that accompanied the exhibition of the picture was as follows:—

Taxi driver: "Where to, Sir?"

Man: "The 500 Club."

Taxi driver: "The 500 Club?"

Man: "Why? Is anything wrong with it?"

Taxi driver: "Seeing as how my brother-in-law is stationed at Vine Street, I hear as how it aint healthy, especially to-night, and when they raids these places, they takes names and addresses."

Mr. Field said there might be a long libel action against British International Pictures, with which the New Empire were wholly unconcerned. Against the New Empire there could be no case except slander, and it would be most embarrassing and vexatious to the New Empire to be mixed up in a matter with which they had nothing whatever to do.

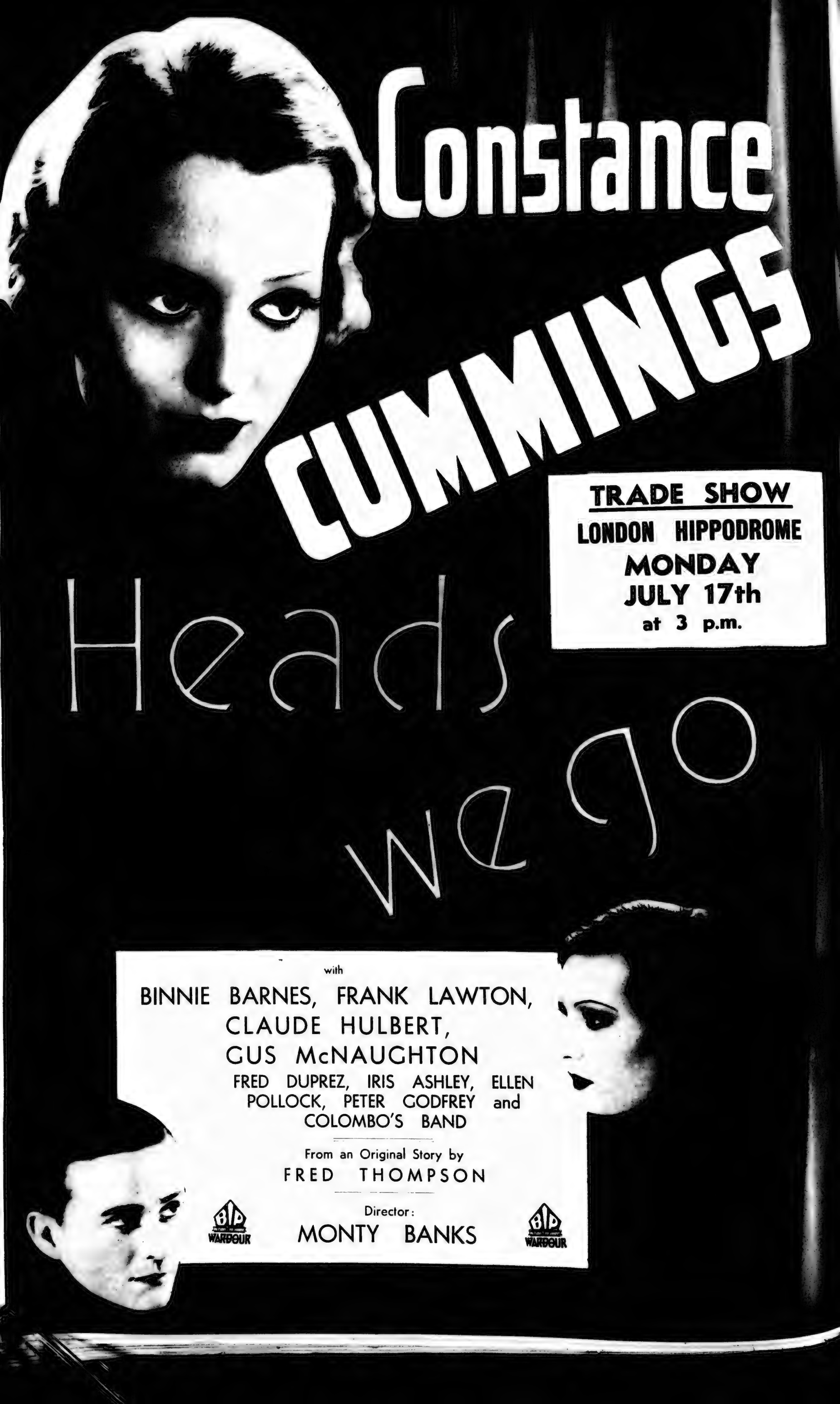
Against the New Empire, Mr. Field argued, the statement of claim disclosed no case of action and should be struck out.

Mr. Gardiner, for British International Pictures, said he was not concerned with the question of procedure, but he associated himself with Mr. Field for the statement of claim was embarrassing.

Without calling in Counsel for the respondents, the Court dismissed the appeal.

Lord Justice Scrutton, in his judgment, said the defendants had joined themselves together in the making and exhibition of the film and they must not object if they were continued to be joined. The statement of claim substantially stated an intelligible cause of action and the appeal would be dismissed. The other Lord Justices agreed.

Scenes from ORDERS IS ORDERS, a Gaumont-British picture featuring James Gleason and Charlotte Greenwood with Cyril Maude, Cedric Hardwicke, Ian Hunter, Donald Calthrop, and Jane Carr, which will be Trade shown at the Prince Edward Theatre on July 13 at 8.45 p.m. (Gaumont-Ideal)



Constance CUMMINGS

Heads we go

TRADE SHOW

LONDON HIPPODROME

MONDAY

JULY 17th

at 3 p.m.

with

BINNIE BARNES, FRANK LAWTON,
CLAUDE HULBERT,
GUS McNAUGHTON
FRED DUPREZ, IRIS ASHLEY, ELLEN
POLLOCK, PETER GODFREY and
COLOMBO'S BAND

From an Original Story by
FRED THOMPSON

Director:
MONTY BANKS

Bebe DANIELS

in

The SONG YOU GAVE ME

TRADE SHOW

LONDON HIPPODROME

TUESDAY JULY 25th at 3 p.m.

with

VICTOR VARCONI—

WALTER WIDDOP

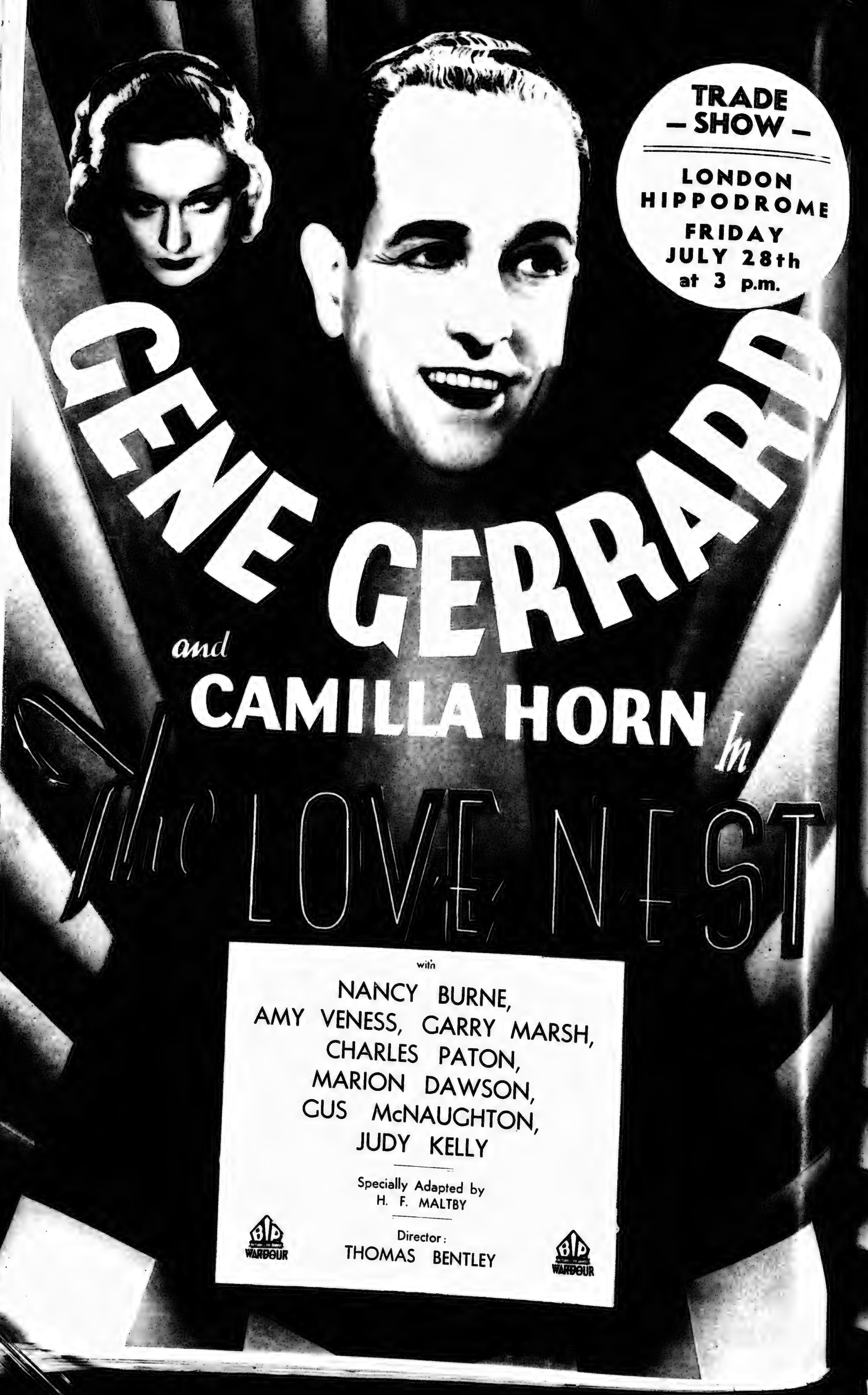
FREDERICK LLOYD — CLAUDE HULBERT

LESTER MATTHEWS — IRIS ASHLEY

Director:

PAUL STEIN

B.I.P. WARDOUR



TRADE
— SHOW —

LONDON
HIPPODROME
FRIDAY
JULY 28th
at 3 p.m.

GENE GERRARD

and

CAMILLA HORN *in*

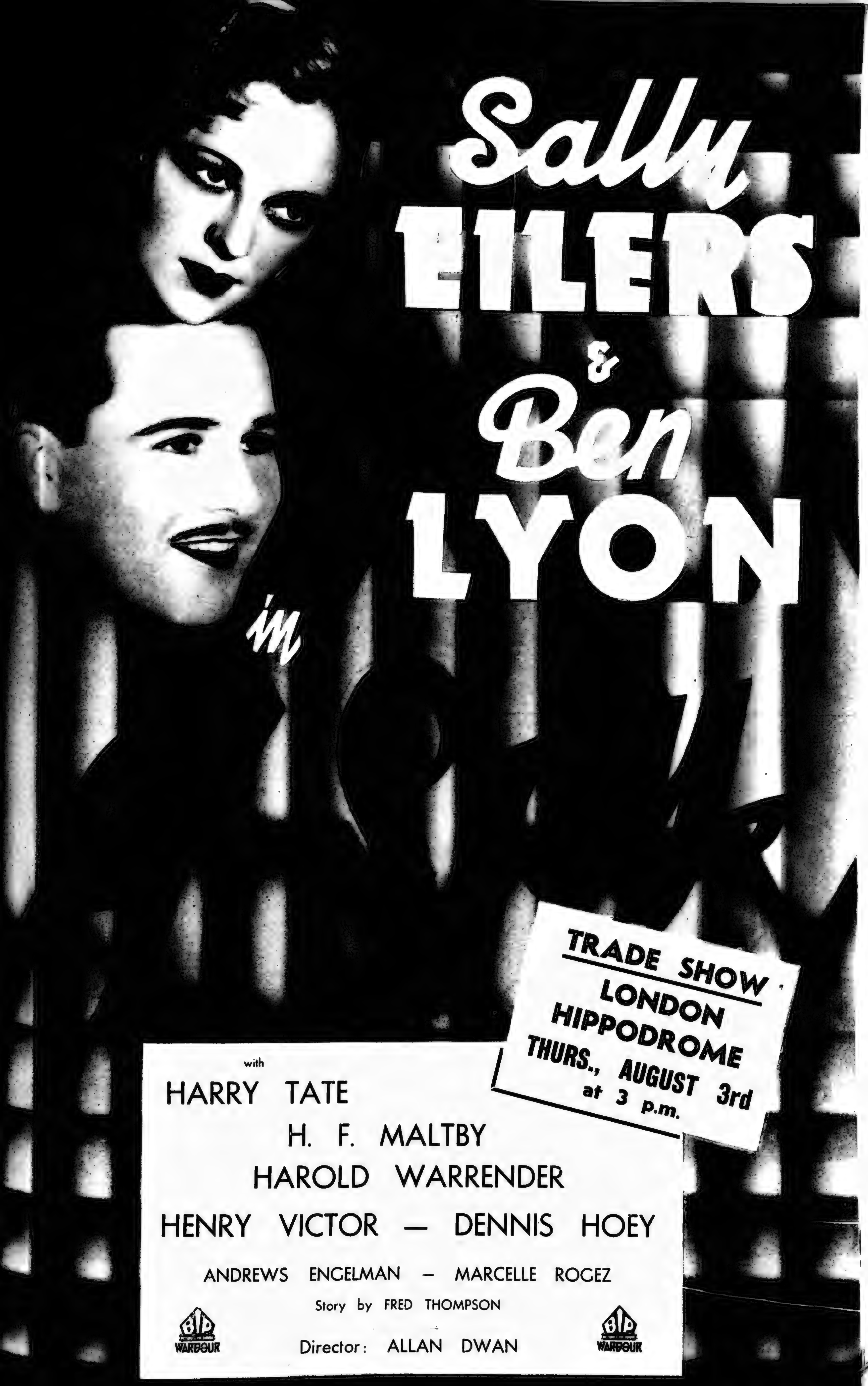
The LOVE NEST

with

NANCY BURNE,
AMY VENESS, GARRY MARSH,
CHARLES PATON,
MARION DAWSON,
GUS McNAUGHTON,
JUDY KELLY

Specially Adapted by
H. F. MALTBY

Director:
THOMAS BENTLEY



Sally EILERS

& Ben LYON

in

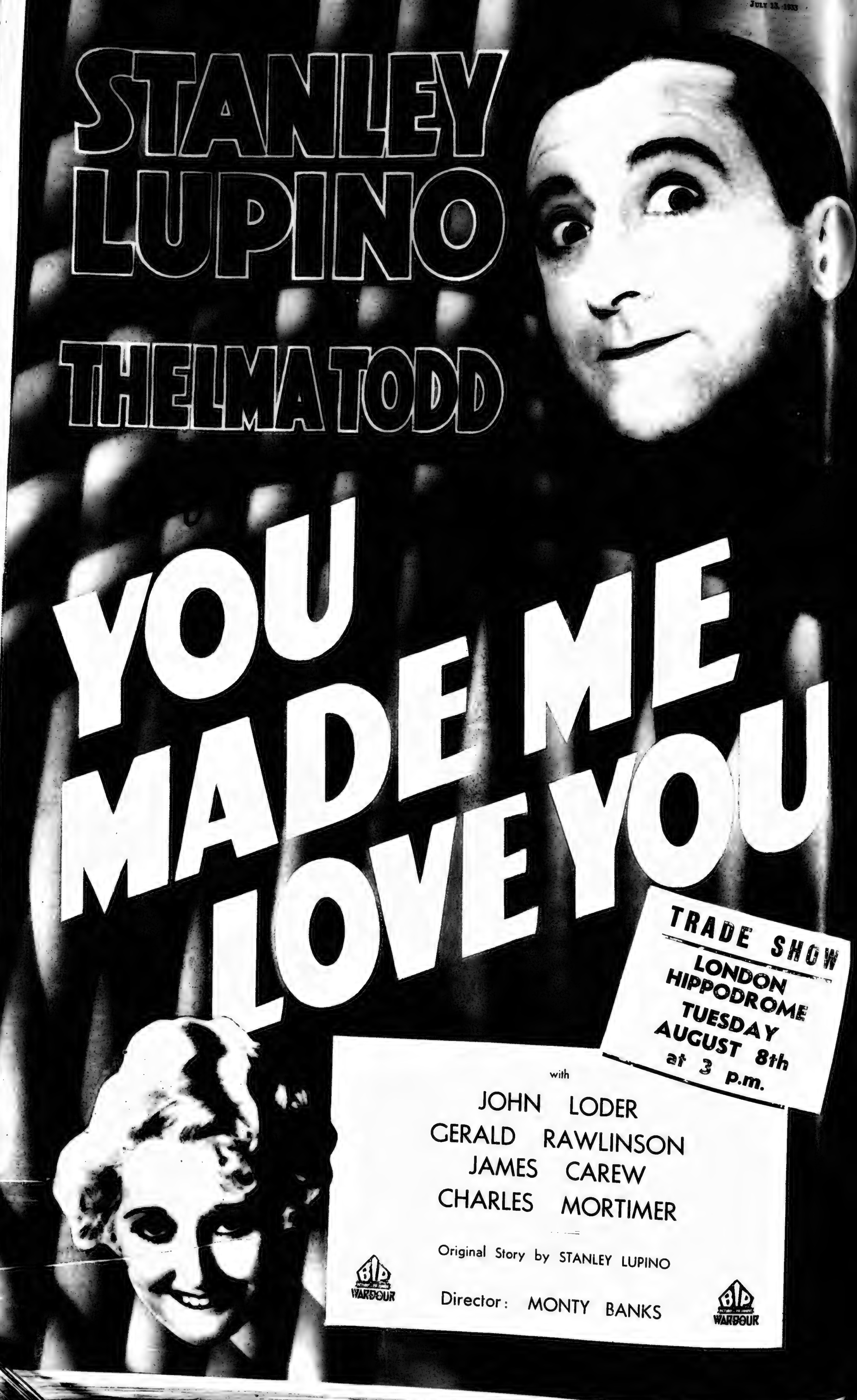
TRADE SHOW
LONDON HIPPODROME
THURS., AUGUST 3rd
at 3 p.m.

with

HARRY TATE
H. F. MALTBY
HAROLD WARRENDER
HENRY VICTOR — DENNIS HOEY
ANDREWS ENGELMAN — MARCELLE ROGEZ

Story by FRED THOMPSON

Director: ALLAN DWAN



STANLEY LUPINO

THELMA TODD

YOU MADE ME LOVE YOU

TRADE SHOW
LONDON HIPPODROME
TUESDAY
AUGUST 8th
at 3 p.m.

with

JOHN LODER
GERALD RAWLINSON
JAMES CAREW
CHARLES MORTIMER

Original Story by STANLEY LUPINO

Director: MONTY BANKS

LESLIE FULLER

The PRIDE OF THE FORCE

TRADE SHOW

LONDON HIPPODROME

TUESDAY

AUGUST 15th at 3 p.m.

with

FAITH BENNETT, ALF GODDARD,
HAL GORDON, NAN BATES,
BEN WELDEN.

Story by SYD COURTENEY and LOLA HARVEY

BIP WARDOUR

Director: NORMAN LEE

BIP WARDOUR

George LACY

with

BETTY DAVIS,
DENNIS HOEY,
RENEE MACREDY,
FRED DUPREZ
DAPHNE COURTNEY, PAT AHERNE,
FLORENCE VIE, HUGH E. WRIGHT

Specially Adapted by Con West and Herbert Sargent

BIP WARDOUR

Director: LUPINO LANE

BIP WARDOUR

TRADE SHOW

LONDON HIPPODROME

TUESDAY AUGUST 22 at 3 p.m.

DO THE CLASSES IGNORE THE KINEMA

BRUCE WOOLFE'S VIEW

THE Imperial Social Hygiene Congress on Thursday concerned itself with the film. H. Bruce Woolfe, managing director of British Instructional Films, spoke of the difficulty in raising the standard of taste of filmgoers, and A. C. Cameron, a governor-elect of the British Film Institute, outlined the possible Imperial functions of the organisation.

Mr. Bruce Woolfe said that many thinking people tended to frown on the films, and many of them never went near a kinema. If the sort of film which they desired to see was advertised as coming to a kinema they might signify their desire to go, but when the date came, if the weather was not propitious or they found something better to do, they would not go.

That was proof of the fact that the kinema depended for its existence on the large masses of people to whom it was a refuge from homes which were none too comfortable.

The Exhibitors' Problem

It was useless, he said, for kinema owners to cater for the former type of person, because some people did not make it financially possible to cater exclusively for them.

For the past thirty years there had been built up a type of entertainment based on the demands of the masses of the people.

The only way to raise the standard of taste in films was to educate the children, but there was no point in showing good films to children unless the good points of the films were explained to them.

Organisation Lacking

Mr. Cameron, who is chief of the Oxford Education Authority, said that there was much scope for improvement in co-operation between film producers in the Dominions and in this country with regard to supplying suitable films for instructional purposes.

"It is in this country," he said, "rather than in the Dominions that organisation is lacking. The Dominions send to Great Britain films which are deliberate documents of their national life.

"Great Britain makes little use of them, and it is not yet worth the Dominions' while to edit their material for special uses, such as in schools.

"Apart from the excellent work of the Empire Marketing Board, within a limited field, Great Britain exports in exchange few films which are national documents.

Institute and Instructional Films

"Every Dominion continues to draw the bulk of its feature films from America.

"On the entertainment side the best hope of the future lies in the steady growth and development of the British film Industry.

"On the non-theatrical side little has so far been done because there has been no permanent organisation to put the matter into practice. It has been nobody's business to keep the instructional side of films alive, and this will be a task for the Film Institute."

◆

SEARCH FOR BEAUTY

Progress of the Paramount Competition

Out of 53 East Lancashire men and women whose ambition it is to appear on the films, sixteen have been chosen to enter the final of Paramount's Search for Beauty competition. The entrants were judged by an influential local committee, of which J. H. Pilkington (manager), of the Rialto Cinema, Blackburn, was a member.

The silent film test has been shown at the Rialto during the week and the regional judges have now the task of selecting representatives of each sex to proceed to London to undergo a talkie test, which will also be shown at the Rialto.

◆

BOURNEMOUTH CONTEST

Personal interviews and screen tests have been given to about 200 would-be film aspirants whose entries W. Harward received at the Electric Theatre, Bournemouth, in connection with Paramount's "Search for Beauty" contest.

Marie Dressler in DINNER AT EIGHT (M-G-M)

Scenes from I'LL STICK TO YOU, featuring Jay Laurier, Betty Astell and Louis Hayward, which British Lion Trade showed yesterday (Wednesday)

NEWS FROM ALL QUARTERS

Church Hall for Films—Film Storage—Reduced Prices for Unemployed—G-B Disclaimer—Rotherham Price-Cuts

Contracts have been signed with Western Electric distributors in Spain and Italy for the installation of Western Electric equipment in Warner Bros. preview rooms in Barcelona and Rome.

The Italian L.U.C.E. (L'Unione Cinematographica Educativa) is being reorganised under State supervision, and will have its functions considerably widened.

Mrs. Baker, wife of R. C. Baker, manager of the Harborne Picture House, Birmingham, has presented her husband with a baby girl.

The new Congregational Church Hall at Horfield, Bristol, which is to be opened at the end of this month, contains a projection box, and the minister in charge of the hall has announced his intention of showing films on suitable occasions.

"The Parachute Jumper" was to have commenced a seven-days' run at the Scala, Southport, on Sunday, but owing to a ban by the local authority a substitute film had to be found for the Sunday, as it was considered unsuitable for a Sunday performance.

Redecorations and reconditioning is to be carried out at the Scala, Birmingham, where new curtains and lighting fittings are to be incorporated.

The Coronet Cinema, Coventry Road, Small Heath, Birmingham, has been closed for a week for reconditioning and redecorating.

Several Chesterfield kinemas are resorting to stage performances as an added attraction to pictures.

The visit of the King and Queen to Chesterfield was exclusively filmed for the Corporation Theatre and the Hippodrome.

Film Storage

The Home Office is to be asked by the Southall-Norwood U.D.C. that regulations should be made to prohibit the storage of films in close proximity to inhabited buildings as there did not appear to be any reference to this matter in the Celluloid and Cinematograph Film Act, 1922.

A Sunday exhibition will be held on July 30 by Mr. Gough, at the Palladium Cinema, Bournemouth, of the films made by the Southbourne Scenarios Amateur Film Club.

George Vickery, Ltd., proprietors of the Gaiety and County kinemas, Taunton, have reduced prices for afternoon performances by 50 per cent. to genuine unemployed persons in the town.

The name of the new kinema now being built at Queen's Avenue, Bristol, is to be the Embassy. The house will be opened in the autumn.

Elizabeth Langlands, who for some years has been in charge of the pay-box at the Cinema, Burntisland, has been presented with gifts by her colleagues on the occasion of her marriage. She was also presented with a very boisterous send-off.

Rotherham exhibitors will benefit as a result of a reduction in the price of electricity. The reduction varies from one halfpenny to threehalfpence per unit, according to the number of units used each quarter, the minimum being 250 units and maximum 1,000 units.

Several special features were included in the Birthday Week programme of the Picture House, Swinton, near Rotherham. One of the most popular of these was a specially arranged musical medley, played on the organ by D. Baldwin.

Rumour Denied

A *Kine.* representative is informed that there is no truth in the rumour that when the Sheffield Empire reopens it will be as a kinema. It is pointed out that Gaumont-British have two kinemas—the Regent Picture House and the Albert Hall—within 100 yd. of the Empire.

Prices of admission have been reduced at the Empire Kinema, the A.B.C. hall at Rotherham, and the normal maximum price of admission at all the Rotherham kinemas is now 1s. 9d. at matinées.

Dr. W. M. Frazer, Medical Officer of Health to the City of Liverpool, in his annual report, states that during the past year 604 night visits were paid to kinemas which were found to be in a satisfactory condition. A day inspection is also made.

Ten Liverpool couples from the Majestic patrons have been chosen for silent screen tests by the Paramount cameramen in connection with the company's "Search for Beauty" competition.

NEW LONDON CHARITY RULE

WHAT IS "HORRIFIC"?

AMONG the several matters of Trade interest which came before the L.C.C. at its meeting on Tuesday was a decision to vary the present system of distribution of the Sunday opening proceeds a difference of opinion between the L.C.C. and the B.B.F.C. in respect to the so-called "horrific" film was also mentioned.

With reference to the decision of the Council regarding the amount to be devoted from Sunday performances to charity, the Entertainments Committee reported that they were of opinion that it was desirable that the Council, during the period covered by the permission, should be in a position, at its discretion, to vary the present system of distribution.

A new rule, to take effect as from January 1, 1934, was recommended accordingly.

The inspectors have been requested, when paying visits at Sunday performances, to make a particular note of the suitability of the films being screened.

It has been decided to take no action upon a suggestion of a manager that the use of "facial make-up" should be prohibited at Sunday entertainments. (The rule as to no scenery and costume remains.)

Suitable action has been taken regarding alleged seven days' working of the staff in three instances.

No objection is to be raised to the use of the exhibition of descriptive slides during the musical entertainments preceding the beginning of the film programmes proper on Sundays.

Horrific Films

Although the new regulation relating to the exhibition of "horrific" films does not come into force until next January, the Council appeal to licensees to observe such rules as far as possible in the meantime.

Arising out of the exhibition of a certain film regarding which complaints were received, the Licensing Committee had a little difference of opinion with the Board of Film Censors. The former expressed the opinion that it was not suitable for children, but the Board declined to take any action. The Committee registered its regret that the Board had not decided to place the film in the "horrific" category.

"Damaged Lives"

After a joint inspection by representatives of London, Middlesex and Surrey, the Committee have decided to consent to the exhibition of the film, "Damaged Lives," subject to certain conditions.

Secondary Lighting

The attention of the licensees of thirty-five houses has been called to the necessity of submitting proposals for giving effect to the new regulations regarding the provision of secondary lighting on two independent systems.

◆

STAFF OUTINGS

COMBINED TRIP TO WEYMOUTH

Members of the staffs of the Globe, Queen's and St. George's Picture House, Bristol, held a combined outing on Sunday to Weymouth. O. J. Pugsley, the general manager, presided at the lunch at the Gloucester Hotel.

C. M. Ashford, manager of the Globe, proposed the health of Mr. Pugsley and the directors, and Mr. Pugsley responded in a brief speech, thanking the staffs of the three houses for their kind wishes.

At Weymouth the party was joined by F. Sheppard, of the Grand, Frome, and Mrs. Sheppard. The arrangements for the outing were, as usual, in the capable hands of Miss Jelfs.

Barnet to Matlock

Through the generosity of Chris. Day, the staff of the Barnet Cinema enjoyed a day's outing on Sunday last. The party, numbering in all about 60 and including a few friends and patrons, journeyed by coach to St. Pancras, where they entrained for Matlock. Lunch and dinner were served to the party, and during the stay the opportunity was taken to visit many of the beautiful spots for which the district is noted.

So Bracing !

Doug. Greasley is making the necessary arrangements for the staff at the Leicester Princes Cinema to pay another visit to Skegness on Sunday, August 6.

Police and attendants had great difficulty in controlling the crowds at Dreamland, Margate, when Bebe Daniels and Ben Lyon, the B.I.P. stars, arrived there with John Stuart at the recent C.T.B.F. Ball

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
***Bitter Sweet** .. **(United Artists)—British.**	90 min. (**A**)	Anna Neagle, Fernand Graavey, Ivy St. Helier.	Romantic drama, with music, adapted from Noel Coward's successful play. Tempo rather slow, but feminine appeal strong, music tuneful, and atmosphere colourful.	**Pleasant popular entertainment with indisputable box office angles in title and author. Harmless for children.**
California Trail, The **(U.A.-Columbia)—American.**	66 min. (**U**)	Buck Jones, Helen Mack, Carlo Villar.	Mexican romance, a happy blending of excitement, humour and sentiment. Action brisk, and atmosphere colourful.	**Good two-feature programme for the masses. Capital stuff for the youngsters.**
Double Exposure **(Butcher)—American.**	60 min. (**A**)	Preston S. Foster, Evelyn Knapp, Tully Marshall.	Unpretentious political drama, the obvious story of which is skilfully cloaked by neat development and original by-play. Strong situations, popular romance, and sound characterisation.	**Safe two-feature programme attraction. Unsuitable for children.**
Gallant Fool **(Pathe)—American.**	46 min. (**U**)	Bob Steele, Arletta Duncan, George Hayes.	Sentimental drama, with a circus background. Story a little theatrical, but characterisation sound and dramatic situations strengthened by the interpolation of thrilling trapeze acts.	**Safe supporting feature for the masses. Harmless for children.**
Hold Me Tight **(Fox)—American.**	80 min. (**A**)	Sally Eilers, James Dunn.	Up-to-date business girl's love story, based on unemployment problem. Sincerely and sensibly treated. Well acted.	**Very good general dramatic offer. No juvenile appeal.**
Jennie Gerhardt **(Paramount)—American.**	83 min. (**A**)	Sylvia Sidney. Donald Cook, Mary Astor.	Sincere, straightforward, intelligent adaptation of Theodore Dresser's biography of an unfortunate woman. Direction imaginative, individual acting brilliant, atmosphere convincing, and feminine appeal strong.	**Very good general booking, particularly for high-class halls. Unsuitable for children.**
Killers of the Deep .. **(Butcher)—American.**	48 min. (**U**)	———	Travel interest film, a vivid, thrilling and fascinating record of a search for hidden treasure beneath the sea. Natural drama, clever photography and entertaining commentary.	**Good interest offering, particularly for specialised and high-class halls. Suitable for children.**
***Orders is Orders** **(Gaumont-Ideal)—British.**	86 min. (**U**)	Charlotte Greenwood, James Gleason, Cyril Maude.	Capital comedy burlesque, with a good story, and excellent team work. Production work first class, and detail clever and amusing.	**Very good comedy booking, with general and juvenile appeal.**
Phantom of the Air .. **(Universal)—American.**	12 eps. (**U**)	Tom Tyler, Gloria Shea.	Rousing serial with an aerial theme. Action brisk, realistic thrills and conscientious characterisation.	**Safe entertainment of its type, should be enjoyed by youngsters.**
Speed Brent Wins **(Pathe)—American.**	45 min. (**U**)	Bob Steele, Marion Byron, Ernie Adams.	Western drama, with new interests and plenty of action. Naive story, put over by useful cast.	**Adequate second feature for popular audiences. Should appeal to the juveniles.**
***Veteran of Waterloo** **(Paramount)—British.**	45 min. (**U**)	Jerrold Robertshaw, Joan Kemp-Welch, Roger Livesey.	Old-fashioned, patriotic, dramatic sketch, good individual performance by star, but sentiment out of tune with modern tastes, and footage excessive.	**Doubtful quota booking. Of little interest to children.**
Woman I Stole, The .. **(U.A.-Columbia)—American.**	67 min. (**A**)	Jack Holt, Fay Wray, Donald Cook.	Hectic triangle drama, set in a vigorous and colourful atmosphere. Dynamic portrayal by star, lively situations and competent treatment.	**Very good popular booking. Hardly suitable for children.**

REVIEWS FOR SHOWMEN

Orders is Orders

Gaumont-Ideal. British (U). Directed by Walter Forde. Featuring Charlotte Greenwood, James Gleason and Cyril Maude. 7,968 feet. Release date not fixed.

NOVEL comedy burlesque, which brings the humours of American film production to England, and plants them in the fertile soil of an authentic British army setting. The scope and the resources of the screen mean additional fun to the story, which is adapted from the stage success, and the brilliant character acting of Cyril Maude and James Gleason, who are excellent in contrast, enables every phase of the lively and original entertainment to register.

The film is presented on an ambitious scale, and its shafts of wit and satire will have no difficulty in piercing the humblest intellect. Capital light booking for all classes.

Story.—A Colonel has his battalion lined up for inspection when the barrack square is stormed by an American production unit. He remonstrates with them, but Waggermeyer, the director, and Wanda, his lady assistant, eventually gain his co-operation by subterfuge.

The barracks are turned into a film studio, but Waggermeyer, after selecting a story of British India, changes his mind, turns to the gunpowder plot for material, and finally selects an Arab melodrama. The Colonel becomes so interested in the work that he decides to play the lead, but the Brigadier's unexpected arrival during the big scene cuts his film career short.

When it is found that permission had never been given by brigade headquarters for the film company to have the co-operation of the army, the Colonel's career is placed in jeopardy, but the accidental firing of the film stock by two careless orderlies, soothes the General, who had demanded the suppression of the film.

Acting.—James Gleason, as the vacillating, vernacular American producer, and Cyril Maude, as the peppery Colonel, are well matched, and they turn the technicalities into good fun, and bring brightness to the burlesque.

Charlotte Greenwood contributes one of her inimitable comedy studies as Wanda, and Finlay Currie, Donald Calthrop, Ian Hunter, Jane Carr, and Edward Lawrence are the most prominent of a powerful supporting team.

Production.—The idea behind this comedy is bright and original, and the spectacle of an American producer taking over a battalion of English soldiers and turning the barracks into a film studio, not forgetting the winning over of the Colonel, is a sight supercharged with devastating satire and boisterous burlesque.

By-play is biting, and, although the repetition of gags and situations tend a little to prolong the development, the incidentals work neatly into the general scheme and enliven the design. American production methods are guyed unmercifully, while a good-humoured dig at army red tape prevents the fun from being onesided, and, at the same time, widens the appeal.

Settings and Photography.—The regimental routine is authentic, and the serious note accentuates the riotous absurdities occasioned by the American invaders. The lighting, photography, and detail are excellent.

Points of Appeal.—Novel, clever, and amusing theme, bright gags, good spectacle, excellent characterisation, humorous Americanese, and skilful direction.

Veteran of Waterloo

Paramount. British (U). Directed by A. V. Bramble. Featuring Jerrold Robertshaw, Joan Kemp-Welch and Roger Livesey. 4,400 feet. Release date not fixed.

A PATRIOTIC dramatic sketch, a screen adaptation of a playlet written for Henry Irving by Conan Doyle. The character of the entertainment is old-fashioned, and the slender story not only lacks point, but is of little interest to the modern generation. Jerrold Robertshaw brings some conviction to the name part, but it calls for a brand of histrionics which is definitely out of date. Considerably reduced in footage the film may pass for quota purposes, but in its present length and shape its market is very limited.

Production.—This unpretentious patriotic drama, which briefly tells of a Waterloo veteran, a centenarian, who lives in the memories of his battles and takes pleasure in detailing the incidents to friends, and dies shortly after being honoured by a visit from a Colonel of the Guards, is nothing but an elaborated music-hall sketch. Jerrold Robertshaw does his best in the lead to bring out its fervent patriotic flavour and stress its sentiment, but the unctuous tone of the picture is out of harmony with present-day thought. If superfluous incidentals were eliminated and the film reduced to a footage more compatible with its subject-matter, it may, however, pass as a quota short, but it is difficult to suggest an outlet for it as it stands.

Points of Appeal.—Patriotic theme, and sincere and painstaking portrayal by star.

Bitter Sweet

United Artists. British (A). Directed by Herbert Wilcox. Featuring Anna Neagle, Fernand Graavey and Ivy St. Helier. 8,485 feet. Released November 20, 1933.

ROMANTIC drama, a literal thematic translation of Noel Coward's tremendously popular play, which displays little inspiration in its treatment, but, nevertheless, has bouquet and fragrance and is rich in feminine appeal. The period is colourful, and is painted with fidelity, and the tuneful musical score and fine technical work, particularly as applied to the camera, result in liquid movement, admirably attuned to the leisurely mood and sentiment of the story.

Anna Neagle is entrusted with the leading rôle, and although its responsibilities weigh rather heavily on her young shoulders, she succeeds in investing it with unsophisticated charm. The support is adequate and the general tone of the production has polish.

Pleasant entertainment, which delicately toys with the fundamental emotions, and has in its title and author box-office angles of inestimable worth.

Story.—Dolly Chamberlain, a Society girl, is engaged to a wealthy man whom she does not love, but lacks the courage to elope with Vincent Howard, her true affinity, a jazz-band pianist. Her dilemma comes to the notice of Sari Linden, who, in order to give Dolly guidance, tells her her own story. The action is then carried back to the middle 'nineties, when Sari deserts her betrothed on their marriage eve and elopes with her young, impecunious music-master, Carl Linden.

They suffer severe hardships together in Vienna for many years, until Carl becomes leader of the café orchestra and Sari becomes one of the professional dancing partners. She is pursued by Captain von Lutte, and when he forces his attentions upon her Carl defends her and is mortally wounded by Lutte's sword. Although her romance ends unhappily, Sari has no regrets, and she convinces Dolly that the only course open to her is to accept the dictates of her heart and marry Vincent.

Acting.—Anna Neagle is perfectly equipped in face and figure for the rôle of Sari, and her charm compensates for her obvious lack of shrewd dramatic experience. Her singing voice is not powerful, but is sweet, and gets over thanks to cunning orchestration.

Fernand Graavey is suitably cast as Carl, Miles Mander has no difficulty in portraying the philanderer, von Lutte, and Ivy St. Helier is excellent as the diseuse of the café. The minor rôles are competently filled by Clifford Heatherley, Esme Percy, Hugh Williams and Pat Paterson.

Production.—Noel Coward's play, which is good theatre, loses a little of its body in the process of picturisation, but its story is evergreen and its sentiments, so delicately dressed, carry irresistible appeal. In ignoring some of the original by-play, Herbert Wilcox has allowed the entertainment to flag occasionally, but the general sweep of the production, nevertheless, remains in harmonious accord with its quiet, emotional impetus.

The never-failing device of telling the story in retrospect is effective, and the opening and closing episodes of the narrative, which take a modern guise, furnish essential contrast and colour. The musical score is used with discretion, and the theme song is cleverly employed to throw out in full perspective the fragrant sentimental theme.

Settings and Photography.—The London interiors and exteriors remain faithful to period, and the detail is interesting and amusing, while the Viennese café sequences, whipped into life by bright music, are intriguing. The atmosphere remains faithful throughout. Lighting and photography are excellent.

Points of Appeal.—Popular story, appealing sentiment, piquant humour, delightful music, competent characterisation, and box-office title and author.

The Gallant Fool

Pathé. American (U). Directed by R. N. Bradbury. Featuring Bob Steele and Arletta Duncan. 5,000 feet. Release date not fixed.

MIDDLE West drama, the sentimental story of which is played against fascinating circus backgrounds. Clever trapeze acts are interpolated into the action to strengthen the entertainment and strike the note of variety which leads to popular success. A sound cast is more than equal to the modest emotional demands, and the presentation has the hallmark of authenticity. Useful two-feature programme stuff for popular halls.

Story.—Rainey's travelling circus pitches camp in a small Western town, but is warned by a representative of Chris McDonald, the town's big man, to move on. Rainey ignores the threat, and when the show goes on, McDonald recognises Charles Denton, one of the clowns, whose past has a shadow, as the man he had framed on a murder charge after stealing his wife.

He makes an attempt on Denton's life, but Denton is saved by his son, Kit, a trapeze artist. Following this, McDonald is mortally wounded, and he confesses to framing Denton before he dies. A reconciliation is then brought about between Denton and his wife, and Kit receives his father's blessing on his engagement to Alecia, a fellow artist.

Acting.—Bob Steele is convincing as Kit and shapes well during the trapeze sequences. George Hayes strikes the tragic note with sincerity as Denton, John Elliott is strong as McDonald, and Arletta Duncan is attractive as Alecia.

Production.—The story and the sentiment it expresses are a little old-fashioned, but the convincing and colourful circus backgrounds and the dexterous dovetailing of thrilling trapeze acts enable the dramatic situations to acquire suspense. The emotional theme is handled with tender simplicity, and the stressing of the feminine angle enables the modest picture to establish popular appeal.

Settings and Photography.—The paraphernalia of the travelling circus is recorded with interesting authenticity, the acts are thrilling, and the detail and atmosphere are convincing.

Points of Appeal.—Simple, human story, fascinating circus atmosphere, quiet emotional appeal, thrills and good characterisation.

Speed Brent Wins

Pathé. American (U). Directed by R. N. Bradbury. Featuring Bob Steele and Marion Byron. 4,900 feet. Release date not fixed.

SIMPLE Western drama, acted with a vigour and played at a pace which help to conceal its conventional but essential characteristics. The star and the supporting players act with a true team spirit, and rough stuff and romance blend in popular proportions. Unpretentious but safe supporting entertainment for the masses.

Story.—Speed Brent, a young racing motorist, is knocked out after taking Joe, a gangster, out West. He is pulled up by Chuck Wiggins, and decides to remain in the great outdoors, where he meets Sonia, an attractive girl, who, unknown to him, is working for the Revenue authorities.

He later rescues her from smugglers, and brings about the arrest of Joe, who is about to abscond with money he has stolen from Sonia's uncle. His heroics earn for him the approbation of the uncle and the love of Sonia.

Acting.—Bob Steele is an athletic hero, and works hard and fights with genuine enthusiasm. Marion Byron is a pleasing heroine, and the supporting players represent good types.

Production.—The action of this picture is set in congenial surroundings, and the refreshing and convincing atmosphere succeeds in colouring the hectic story. The obvious is not entirely avoided, but lively dramatic situations follow in a sequence sufficiently swift to promote popular interest, while the simple love interest enhances the general appeal.

Settings and Photography.—The outdoor scenery is pleasant, and the fights and rough-house situations are timed with accuracy. Lighting and photography are satisfactory.

Points of Appeal.—Straightforward, exciting story, popular sentiment, adequate action, rousing situations, and pleasant atmosphere.

Jennie Gerhardt

Paramount. American (A). Directed by Marion Gering. Featuring Sylvia Sidney, Donald Cook and Mary Astor. 7,578 *feet. Release date not fixed.*

SINCERE, moving, and intelligent adaptation of Theodore Dreiser's tale of tragic womanhood. The moral of the play is somewhat obscure, but the unhappy biography has real drama, and is fraught with quiet emotional interest. Acting is exceedingly good; Sylvia Sidney is brilliant in the name part, and the direction not only displays understanding, but is marked by imagination which enables the passing of time to be clearly suggested without damaging either atmosphere or continuity. Strong emotional entertainment, irresistible in its feminine appeal, a picture particularly suited to the better-class halls.

Story.—Jennie Gerhardt, a young woman of humble birth, gives herself to Senator Brander out of gratitude for his help to her family. He promises to marry her, but he is accidentally killed before his promise can be fulfilled, and she is left with a child.

Later she becomes a servant in the home of Thomas Kane, and falls in love with Lester, his youngest son. She and Lester live together, but he hesitates to marry her when he learns of her past. She eventually leaves him, and he marries a woman in his own station, but his love for her and her affection for him live on, and when death calls him, his last words are of comfort to her and make retribution for the past.

Acting.—Sylvia Sidney displays delicate sensibility as Jennie Gerhardt, and the tenderness and faithfulness of her portrayal, give the story emotional impetus and win for her feminine sympathy. Donald Cook is sincere and convincing as Lester, Edward Arnold is excellent as Brander, and Louise Carter, Mary Astor, Theodore von Eltz and Greta Meyer contribute strong support.

Production.—This drama, which is a record of an unhappy woman's sex life, is refreshingly free from any suggestion of sermonising, and goes to prove that illicit love can be ennobling. The central character is painted as a victim of circumstances, and the sacrificial qualities of her quiet, enduring passion lead the way to a succession of moving and holding situations, every one of which is strong in feminine interest.

Marion Gering, the producer, displays perfect understanding in the handling of the theme, and although a tremendous amount of ground is covered, nearly a lifetime in fact, the continuity remains silky in its evenness. The absence of punch and the unhappy ending may militate a little against the film's success in industrial areas, but its intelligent treatment, feminine appeal, and brilliant individual acting will assure it approbation in good class halls.

Settings and Photography.—The action remains faithful to period throughout, and the change of mood, outlook and costume subscribe to colourful atmosphere. Lighting and photography are very good.

Points of Appeal.—Human story, popularity, and brilliance of star, strong feminine appeal, clever treatment, and painstaking technique.

Killers of the Deep

Butcher. American (U). Directed by Roland Price and John Craig. 4,591 *feet. Release date not fixed.*

TRAVEL interest film, a vivid pictorial record of an expedition undertaken by a group of adventurers to explore the bottom of the ocean in search of sunken treasure. The first half of the picture is the record of a fishing expedition, and the catching of monsters of the deep provides innumerable thrills. The concluding chapters, actually concerned with the diving for treasure, are remarkable for clever photography which reveals the fairylike and fascinating world which exists on the ocean bed.

The commentary is natural and flows in harmony with the action, and dramatic impetus is logically gained. Although well up in its class, however, the film may prove a little long for other than specialised halls, but its condensation to a more marketable footage should present no serious difficulty.

Production.—The picture concerns a band of intrepid adventurers who set sail for a group of islands off the west coast of Mexico in search of a point where a cargo of gold bullion is believed to have been sunk in 1868. In order to cloak the real purpose of their mission the group sets out under the guise of a fishing holiday and secures many remarkable shots of pearl divers, and catches of all manner of large and small deep-sea fish before they reach their goal.

The diving for bullion, however, proves unsuccessful, and one of the party is killed by a sea monster, his death being attributed to their defiance of superstition by killing a porpoise. The subject is interesting, illuminating and thrilling, and clever under-water photography procures a vivid impression of natural life on the ocean bed.

Although the film is sufficiently entertaining to cloak its length, the curtailing of the first part, devoted to fishing, a sport already heavily exploited on the screen, would certainly enhance its value as a supporting offering.

Points of Appeal.—Interesting subject, natural thrills and drama, informative commentary, and excellent photography.

The Woman I Stole

U.A. (Columbia). American (A). Directed by Irving Cummings. Featuring Jack Holt, Fay Wray and Donald Cook. 6,097 *feet. Release date not fixed.*

HARD-BOILED triangle drama, with a colourful atmosphere and plenty of action. There is very little sentiment, and the romantic interest is tough and unconventional, but the unbridled virility of the drama and the he-man histrionics of Jack Holt, who pounds his way through the picture, keep the entertainment vigorously alive and invest it with undeniable mass appeal. Very good popular booking.

Story.—Jim Bradier, a successful oil prospector, sells out his interest in an African concession, but returns with the deliberate intention of stealing Vida, wife of Corew, the general manager. Corew suspects Bradier, and not only accuses him of treachery but of being in league with General Rayon, leader of a gang of bandits who are deliberately wrecking the plant.

Bradier neglects Vida in order to settle with Rayon and clear himself of the charge of corruption, and when he completes his task he comes to the conclusion that Vida is worthless. He regains the respect of Corew, who also realises that Vida is unworthy of his consideration, joint disillusionment making them friends.

Acting.—Jack Holt is in rare form as the genially aggressive and somewhat bloodthirsty Bradier, Donald Cook is convincing as Corew, and Fay Wray is attractive and has no difficulty in suggesting the worthless Vida. Noah Beery, Raquel Torres and Edwin Maxwell are all good in prominent supporting rôles.

Production.—The questionable morality of the picture is skilfully cloaked by action, and the producer, by sensibly getting on with the story, leaves the audience with no time to dwell on its hectic incredibility. The action is set in an exotic atmosphere, and the elaborate sets and moments of spectacle give colour to the vigorous dramatic situations.

Humorous by-play preserves balance, while the players act with a strength and seriousness which compel interest. The film is clearly addressed to the masses and will not fail in its appeal.

Settings and Photography.—Desert sequences are spacious and picturesque, the interiors have a tropical air, while the oil fields scenes smack of reality.

Points of Appeal.—Strong, popular story, good characterisation from the stars downward, lively situations, humour, unconventional romantic element, and spacious presentation.

Double Exposure

Butcher. American (A). Directed by C. Edward Roberts. Featuring Preston S. Foster and Evalyn Knapp. 5,800 *feet. Release date not fixed.*

UNPRETENTIOUS political drama, which allows sufficient invention to creep into its development to bring strong interest to the somewhat transparent story. The situations are handled with the maximum effect by a sound cast, and naive humorous relief provides good, popular contrast. All that the masses demand is compressed within a useful footage, and the complete film makes a sound two-feature programme attraction.

Story.—Tim Butler becomes Mayor of a small town through the backing of his political party, and determines to use his office to stamp out graft. The party, which is steeped in corruption, resents his attitude, and Regan, the leader, has him framed on a moral charge and thrown out of office. Following this, Regan is shot dead in mysterious circumstances, no bullet being found in his body, and Butler is arrested, brought for trial, and sentenced to life imprisonment.

A young newspaper man and Ellen Manning, Butler's secretary, however, believe in his innocence, and the killing of Regan and other grafters by the same mysterious methods is eventually brought home to a fanatical scientist who had employed bullets of ice in his ingenious method of ridding the town of its undesirable element. Butler is released, and receives high office which brings with it romance.

Acting.—Preston S. Foster gives a strong portrayal as Butler, and wins a full measure of sympathy in his lone fight. Evalyn Knapp is appealing as Ellen, and Tully Marshall, Charles Delaney, Mischa Auer, and Huntley Gordon comprise the first-class supporting team.

Production.—The subject of the drama, political graft, is not new, but it is one which leads to plenty of excitement and suspense. The framing of the Mayor is rather clumsily carried out, but the ingenious methods employed by the actual murderer and the swift, unexpected ending, fully atone for this one fundamental weakness. The character drawing is vital and lifelike, and the seasoning of romance and humour effectively balance the play.

Settings and Photography.—The presentation is not elaborate, but the settings are in harmony with the action and good atmosphere is maintained.

Points of Appeal.—Popular story, good dramatic situations, smooth development, unexpected twists, pleasing romance, thrills, and simple humour.

The California Trail

U.A. (Columbia). American (U). Directed by Lambert Hillyer. Featuring Buck Jones, Helen Mack and Carlos Villar. Release date not fixed.

MEXICAN romance, conventional outdoor drama, picturesquely dressed and played at speed. A sense of humour creeps into the direction, and romance, chivalry and excitement blend in agreeable proportions. Fresh, artless entertainment, admirable two-feature programme stuff for the majority.

Story.—In 1848 the humble inhabitants of the small town of La Loma are victimised by the Mayor and Commandante, brothers, who are denying them food in order to force them into parting with their valuable land.

Santa Fe Stewart, a young American, learns of their troubles from Don Marco, a benevolent old aristocrat, and he decides to take up the cudgels on their behalf. He assumes the mantle of Robin Hood and, after much excitement, turns the tables on the oppressors, relieves the poor and finds romance.

Acting.—Buck Jones is good as Santa Fe, and fights with relish and rides with consummate skill. Helen Mack is adequate as the heroine, George Humbart and Louis Alberni are very good as Mayor and Commandante respectively, and the supporting types are true.

Production.—This picture, which is in reality a Western in a picturesque garb, has all the essential characteristics, and its lively and refreshing naivete make it a safe supporting attraction for young and old alike. The action is brisk, the dramatic theme is punctuated by simple humour, and there is just sufficient romance to consolidate the appeal.

Settings and Photography.—The scenery and costumes are picturesque, and the camera does full justice to the horsemanship. Lighting and photography are particularly good.

Points of Appeal.—Simple, exciting story, romance, action, humour, and delightful settings.

Hold Me Tight

Fox. American (A). Directed by David Butler. Featuring James Dunn and Sally Eilers. 6,515 *feet. Released October* 2, 1933.

A BUSINESS girl's love story, revolving round the tragedy of unemployment, but working to a happy and exciting climax. Characterisation is sound and acting and presentation of good quality. A popular booking for the general programme is indicated.

Story.—Molly, engaged to Chuck, who works in the same dress store, does not tell her fiancé he has been fired till after the wedding. He fails to find a job, but Molly keeps the home on hers until her friend Dottie, who is married to a waster, breaks down at work through being about to become a mother. Chuck, refusing any longer to live on his wife, quits and still fails to find work.

Meanwhile, Jim Dolan, who has failed in advances made to Molly, ropes in the unwitting Chuck on a fur theft at the store. Molly and he find out the ruse in time to summon the police, with the result that Chuck and Dottie's husband are offered jobs.

Acting.—James Dunn is likeable and rational as the high-spirited, straightforward Chuck. Both Sally Eilers as Molly and June Clyde as Dottie have got under the skin of their rôles, while minor characterisations are competently handled.

Production.—David Butler enlists sympathy right away with the portrayal of the store girl's problem when faced with a husband's discharge from work on their wedding day.

Characters are drawn with insight and sympathy, while sentiment is never forced. The climax, although including the inevitable fight, is very well done and rounded off. Dialogue is successfully blended with action and is lifelike.

Settings and Photography.—The dress store is shown with a variety of vivid detail, and though interiors predominate, there is no sense of restriction. Lighting and camera work very satisfactory.

Points of Appeal.—Human story specially adapted to the times with stellar appeal and good all-round treatment.

SHORTS OF THE WEEK REVIEWED

GAUMONT-IDEAL

YE OLDE SONGS. American (U). 523 *feet. Release date not fixed.*—A bright Terry Toon cartoon which introduces popular old melodies into its pictorial design. Good fill-up.

A PAIR OF SOCKS. American (U). Featuring Moran and Mack. 1,808 *feet. Release date not fixed.*—Knockabout boxing comedy, embellished and brightened by the drolleries of the co-stars. Average comedy short.

BULL-ERO. American (U). 515 *feet. Release date not fixed.*—A burlesque of the bullring, with ingenious draughtsmanship. Safe Terry Toon cartoon.

THE ACID TEST. American (U). Featuring Tom Howard. 949 *feet. Release date not fixed.*—Laughable comedy sketch, with a neat twist, which finds its humour in the slow, serious patter of the inimitable Tom Howard. Good comedy booking.

RADIO GIRL. American (U). 540 *feet. Release date not fixed.*—Conventional Terry Toon cartoon, put over with snap and pep. Adequate short booking.

HOT HOOFS. American (U). Featuring Moran and Mack. 1,689 *feet. Release date not fixed.*—Racing comedy, with old gags given new life by the drolleries of the co-stars. Good presentation and adequate action. Popular comedy.

M-G-M

ONE TRACK MINES. American (U). Two reels. Featuring Zasu Pitts and Thelma Todd. Release date not fixed.—A thin comedy dealing with the efforts of two girls to break into Hollywood. Moderate fill-up.

ME AND MY PAL. American (U). Two reels. Featuring Laurel and Hardy. Release date not fixed.—This quiet comedy, which is enlivened by slapstick, tells how a proposed marriage is wrecked by the bridegroom and best man's preoccupation in a jigsaw puzzle. Capital comedy bet.

PARAMOUNT

THE SINGING BOXER. American (U). Featuring Donald Novis. 1,607 *feet. Released December* 11, 1933.—Amusing boxing comedy, which allows the star's delightful singing to slip logically into the action. Very good short feature.

U.A. (COLUMBIA)

SANTA'S WORKSHOP. American (U). One reel. Release date not fixed.—A coloured Silly Symphony, rich in imaginative treatment, dealing with the efforts of Santa Claus organisation to deal with the Christmas rush. The fantasy is brilliantly executed and brings to the screen a short feature of exceptional merit. Excellent featurette.

UNIVERSAL

HIS FIRST CASE. American (U). Feautring Vince Barnett. Two reels. Release date not fixed.—Conventional knockabout comedy dealing with the misadventures of a couple of private detectives. Very ordinary comedy booking.

PHANTOM OF THE AIR. American (U). Directed by Ray Taylor. Featuring Tom Tyler and Gloria Shea. Serial in 12 episodes. Release date not fixed.—Episodes No. 1 (1,862 feet), No. 2 (1,891 feet), No. 3 (1,613 feet) were shown, and the story, as far as can be gathered, tells of the efforts of a crook to gain possession of a secret invention which will revolutionise aviation. The inventor has on his side a daring aviator, who is in love with his daughter, and despite the machinations of the villain, the third episode ends with the hero an easy victor on points.

The production qualities are good, and the aerial thrills are staged on an ambitious scale, which enables each episode to culminate on an exciting note. The characterisation, too, has the merit of conviction.

If the remaining episodes measure up to the standard revealed in the first three, exhibitors have in this serial one that should have no difficulty in satisfying those who still demand this form of entertainment in the programme.

NON-STOP VARIETY. No. 7. *Australian (U).* 926 *feet. Released immediately.*—A commonplace hotch-potch of vaudeville in which Martshall Crosby sings sentimental ballads, Moon and Ray present a simultaneous dance act, and Minnie Love contributes impersonations. This short is amateurish in presentation and talent and is only suitable for small halls.

NON-STOP VARIETY. No. 8. *Australian (U).* 860 *feet. Released immediately.*—A vaudeville short film featuring Lou Vernon, humorist; Beryl Walker, soprano; and the Sundowners Quartette. The handling of the talent lacks imagination and showmanship. Very ordinary fill-up.

NON-STOP VARIETY. No. 9. *Australian (U).* 674 *feet. Released immediately.*—Minnie Love, impersonator; Kathleen Goodall, character vocalist; and Cecil Parkes, violinist, contribute turns to this conventional and very ordinary vaudeville short.

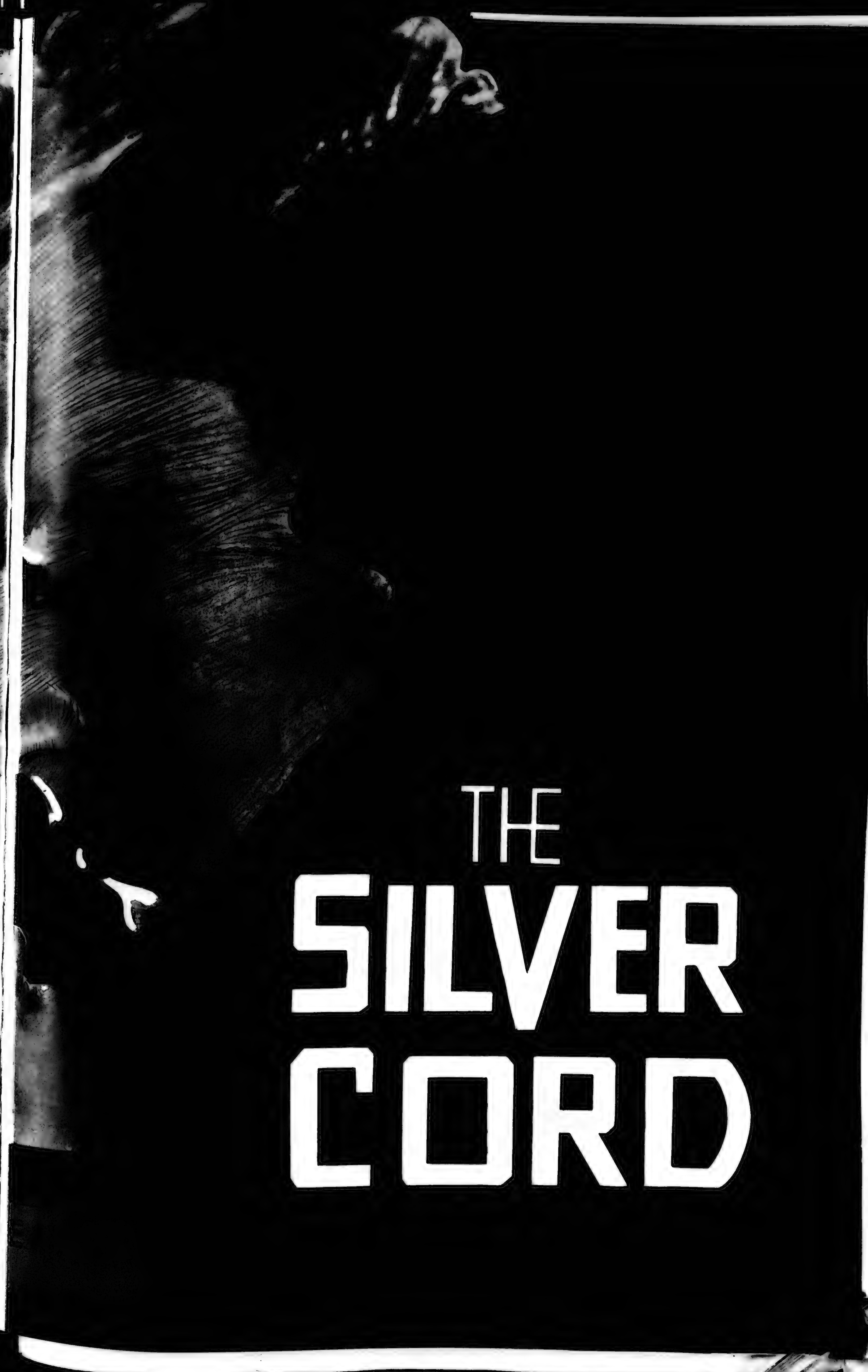
NON-STOP VARIETY. No. 10. *Australian (U).* 932 *feet. Re'eased immediately.*—Another vaudeville short, featuring Kathleen Goodall, Cecil Parkes, and the Sundowners Quartette. The quality of the entertainment is definitely third-rate.

"THIS WEEK OF GRACE"

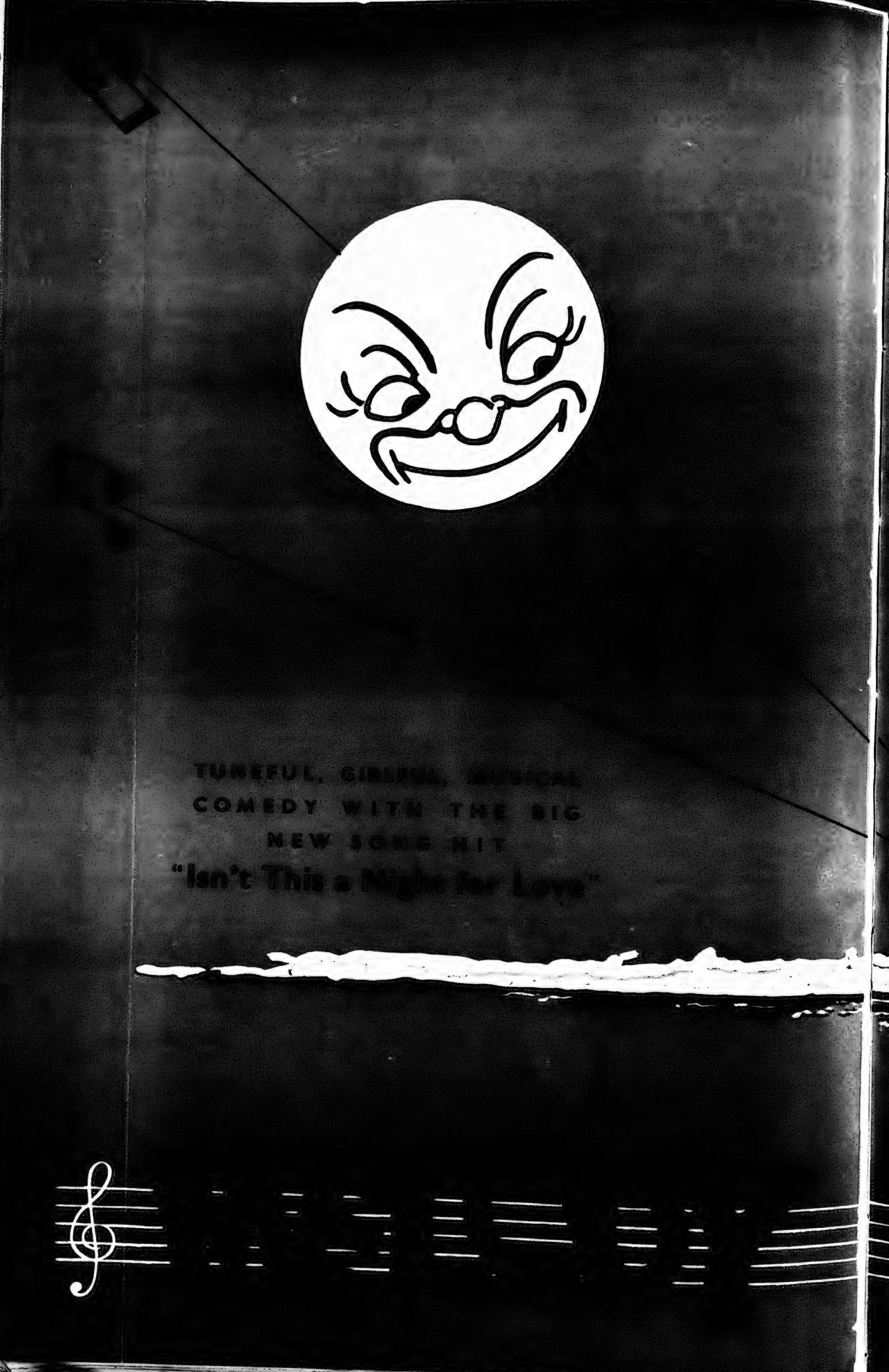
Scenes from Gracie Fields' next Radio Picture, THIS WEEK OF GRACE, which is to be Trade shown on Thursday evening, July 27, at 8.45 p.m., at the Prince Edward Theatre. Miss Fields is supported by John Stuart, Henry Kendall, Frank Pettingell, Douglas Wakefield and Vivian Foster.

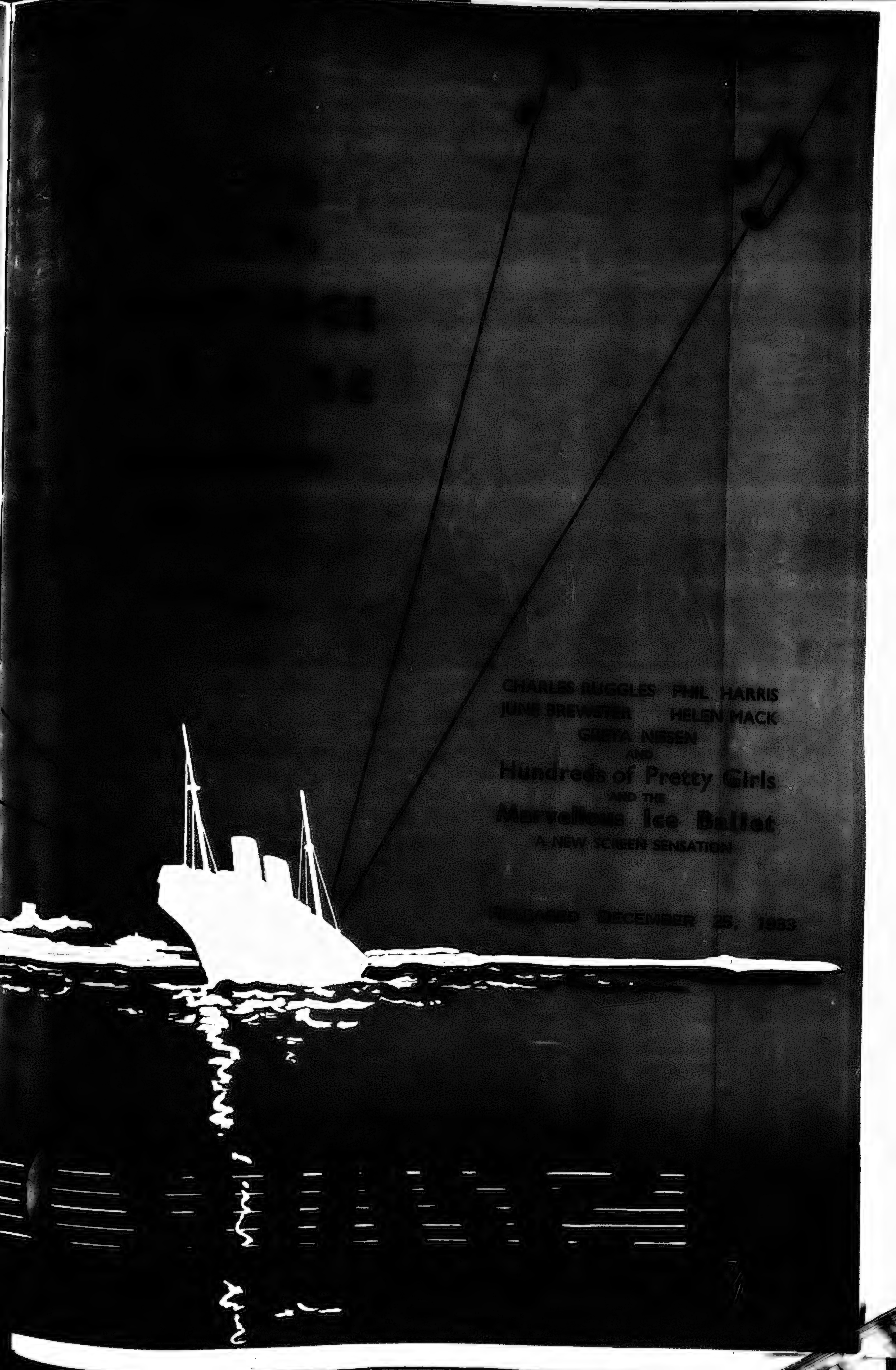
THE GRACIE FIELDS CELEBRATION GROUP

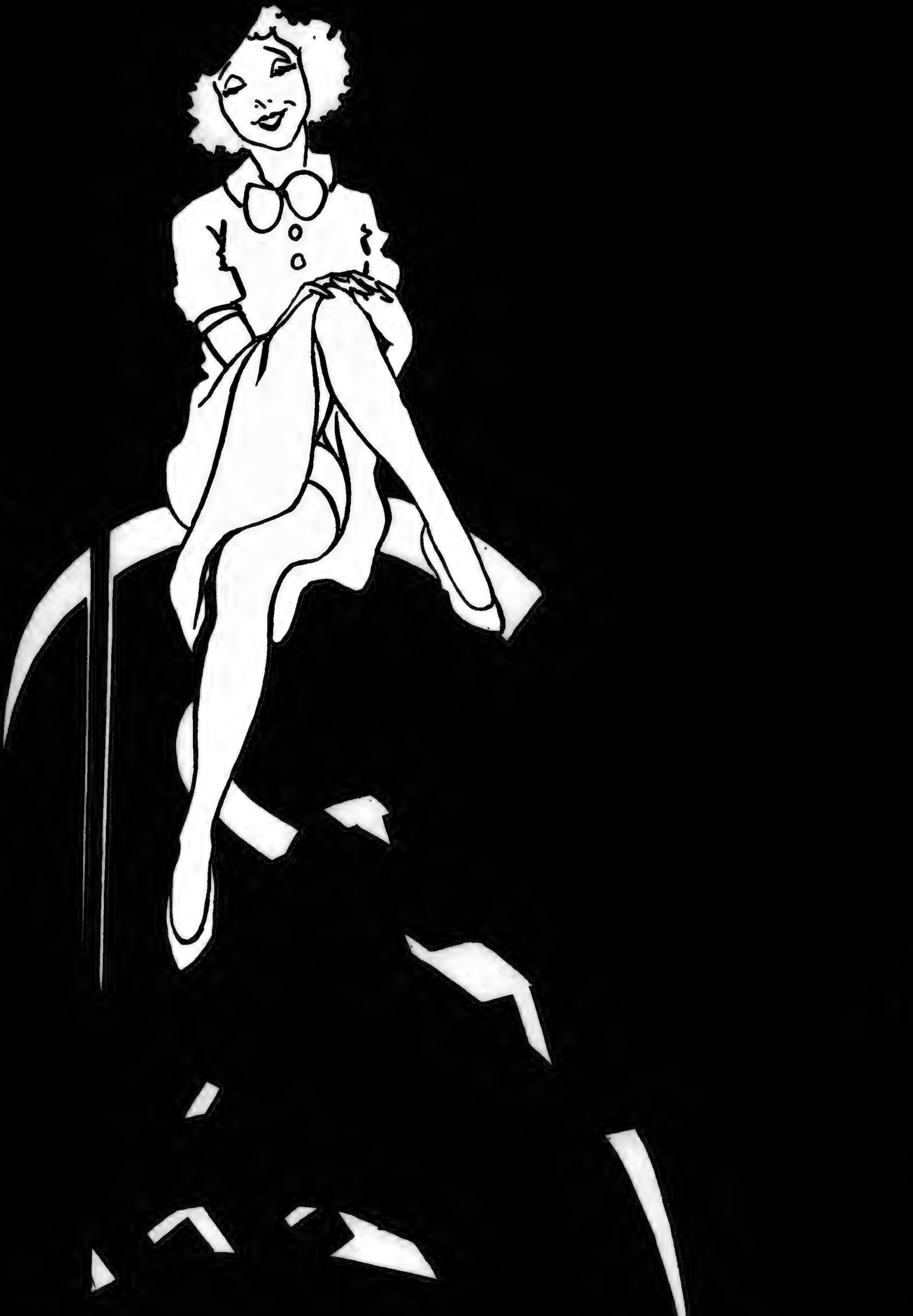
5 p.m.



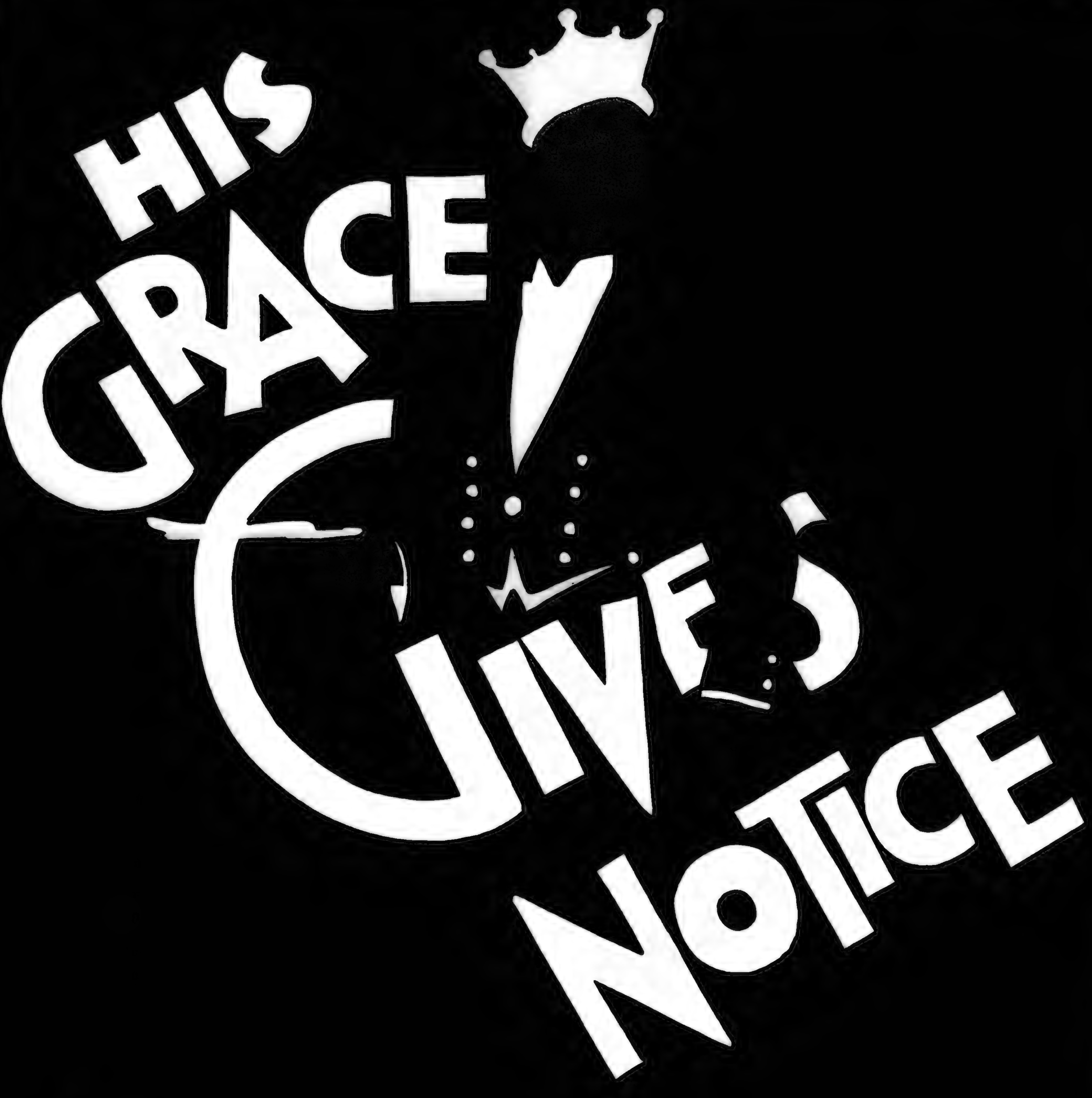
THE SILVER CORD


TUNEFUL, GIRLFUL, MUSICAL
COMEDY WITH THE BIG
NEW SONG HIT
"Isn't This a Night for Love"

CHARLES RUGGLES PHIL HARRIS
JUNE BREWSTER HELEN MACK
GRETA NISSEN
AND
Hundreds of Pretty Girls
AND THE
Marvellous Ice Ballet
A NEW SCREEN SENSATION
RELEASED DECEMBER 25, 1933


Radio

Exposing
America's latest
racket, the organised
"accident"
graft


HIS
GRACE
GIVES
NOTICE

Lady
Best S

Radio

ENTERTAINMENT

The ELY CULBERTSON

BRIDGE FEATURETTES

CASH IN ON THE ENORMOUS PUBLICITY

OF THE ANGLO-AMERICAN TOURNAMENT

WITH THESE SIX TWO-REELERS

Radio PICTURES

RELEASED ONE A WEEK FROM NOVEMBER 6

GRACIE

E FIELDS

Radio
PICTURES
RECORDED BY R.C.A
PHOTOPHONE SYSTEM

"IMAGINARY SWEETHEART"

Scenes from Radio Pictures' IMAGINARY SWEETHEART, starring Ginger Rogers with Zasu Pitts, Gregory Ratoff, Norman Foster and Frank McHugh. This burlesque of American radio programmes is to be Trade shown on Thursday, July 20, at 3 o'clock, at the Prince Edward Theatre.

Scenes from COLLEGE HUMOUR (Paramount) with Bing Crosby, Richard Arlen, Jack Oakie and Mary Carlisle at the Carlton shortly

FUN AND FROLIC AMONG THE CO-EDS

"COLLEGE HUMOUR" AT THE CARLTON

ONE of the outstanding musical events of the film season is promised in "College Humour," which Earl St. John announces, will be presented at the Carlton for a special season shortly.

Bing Crosby, Richard Arlen, Mary Carlisle, Jack Oakie, George Burns and Gracie Allen, Lona Andre and Mary Kornman have the featured rôles in this film.

The Ox-Road Co-Eds, a group of beauties who make Ziegfeld's famous ensembles look pale by comparison, prance in and out of the picture. "College Humour" is the average youth's dream of what college ought to be—a place where love-making and football are the two principal courses of study, where the professors croon to their classes, where all the male students are handsome and all the females beautiful.

Its plot has to do with the adventures of Crosby, the young instructor; of Arlen, a football star who is not at all sure he is willing to die for good old Whoozis; of Oakie, a big sporting man, who modestly admits he is a fine athlete and an equally fine student; and of the Misses Carlisle, Andre and Kornman, girl students, who learn in college principally that the woman pays and pays and pays.

Wesley Ruggles directed the production.

WOMAN KINEMA PIONEER

Mrs. Jane Enion, Pemberton, one of the pioneers of moving pictures in the Wigan district, died at Pemberton a few days ago in her 83rd year. She had been the proprietress of Ince Picture House for 23 years, and that kinema was the first to spring up in the out-districts of Wigan. As proprietress, Mrs. Enion took an active part in the business until a short time before her death.

Fay Wray in ANN CARVER'S PROFESSION

BOURNEMOUTH HALL RE-OPENS

SILENT SEATING AND NEON LIGHTING

LAST week the Electric Theatre, Bournemouth, owned by the Capital and Counties Electric Theatres, Ltd., of which the managing director is James Bravery, and Hubert W. Harward, general manager and lessee, opened after a short interval spent in the renovation and decoration of the kinema and café.

The neon lighting for the front of the house in red and blue colour designs has taken 1,000 ft. of tubing, and is, incidentally, the largest run of neon in the district used by any kinema or theatre.

The new seating is of the silent rocker tip-up type, with 5-in. curvature of back, in red with old gold colour fabric mounted on silver standards with embossed design. These were supplied by Pixton's, of London, who also supplied the new floor carpets. The furniture for the café, vieux-rose coloured basket chairs and tables, were supplied by Messrs. Harvey, Nicholls, of London and Bournemouth.

Silent non-skid rubber flooring was supplied by Leylands, of Birmingham. The new lighting has been executed by Messrs. Pride, of Clapham. The small points of sea-green shaded lights and the hanging clusters of light toned in warm, shaded pink, produce a most pleasing and warm effect in the auditorium.

An entirely up-to-date ventilation and heating system is being installed at a cost of about £2,000. The idea adopted is being fitted under the personal supervision of Major C. H. Bell.

GAUMONT PALACE

DONCASTER'S NEW KINEMA

On receipt of a letter from P.C.T. notifying the closing of the Majestic Kinema, Doncaster, for purposes of rebuilding, the Doncaster Watch Committee resolved that the plans for the new kinema should be submitted first to the Theatres and Kinemas Sub-Committee for consideration. In the meantime, the demolition of the Majestic is going forward.

The new kinema, which will be known as the Gaumont Palace, is expected to be opened on Boxing Day.

PICTURES FOR BROADWAY (ENG.)

There is a possibilty that Broadway, the renowned beauty spot in the Vale of Evesham, will during the coming winter months have its own talking picture centre.

Mr. Beckett, of Northleach, has made an offer to rent the Lifford Hall, Broadway, for the purpose of exhibiting films on Saturday evenings, commencing in September.

"TAMING THE JUNGLE"

A SENSATION IN NEW YORK

Cables from New York indicate that the Equity British animal thriller, "Taming the Jungle," is now playing to full houses and receiving a wonderful reception at the Roxy Radio City Kinema.

The R.K.O. circuit have booked this animal feature, which is at present being Trade shown in all the provincial centres in this country, to 75 per cent. of their circuit.

Exhibitors are reminded that it has been passed by the British Board of Film Censors and has been allotted a "U" certificate.

Equity claim that this is the greatest animal show ever filmed, as never before have such a large number of animals been portrayed in one film and screened with such a novel background.

THE WEEK IN SCOTLAND

Girvan Regal Opens in Sixteen Weeks

TWO TRADE WEDDINGS

LAST Monday week, the new Regal in Dalrymple Street, Girvan, was opened by Provost Lawson. Something of a record was achieved by its being completed in sixteen weeks. It is built in the most modern style, with accommodation for over 1,100. A spacious entrance hall leads to a large foyer under the balcony, which will be used as a crush hall, while there is a tearoom above the main entrance. The house is under the management of W. H. Dickson.

Majestic to Close

One of the oldest established kinemas in the south side of Glasgow closes down next Saturday, and is offered for sale. Tom Robinson has presided over the house since its inception.

Advertising Ingenuity

W. V. Gillgan, manager of the Boulevard, Knightswood, Glasgow, who has many inventions to his credit, has just perfected an addition to the number of illuminated advertising devices. It consists of slides (which change automatically) for advertising in shop windows. Now he is working on a daylight projector, which will throw advertisements on footpaths, buildings, etc., or a screen which, by adjustment, may range from 6 in. to 6 ft. Its main function, Mr. Gillgan intends, is for entertaining waiting patrons.

Although this is the off season, president Willie Bendon is keeping the Cinema Club in the limelight, and a special meeting of the executive was held on Tuesday to discuss a further stage of the proposed members' insurance scheme. Willie had also a scheme for the benefit of the members to participate in the social amenities of a new club just opened in Glasgow, and Cinema Club members will be hearing something to their advantage within the next few days.

Two situations vacant for kinema managers were in last week's *Glasgow Herald*, and speculations were rife as to the vacancies. We believe one was for a well-known hall in the East End, which is closed for reconstruction, and the other for a new house in course of erection.

A Glasgow musician, Eddie Sarafin, who is the pianist-conductor at the Grand Central, has been invited by the Gaumont-British Corporation to make a talkie with his orchestra at their London studios.

Ten days ago, on July 2, a baby boy arrived at the home of Reginald Friedman, of the King's Theatre. Congratulations have been extended to Reggie and his good lady, also to Grandpa Sydney.

R. Simpson, who has been at the Theatre Royal, Coatbridge, is returning to the King circuit, and George Richardson, from Kilmarnock, is taking over at Coatbridge. T. Battinson, manager of Cranston's, Glasgow, is still confined to the house with a severe summer cold.

Ruby Ancill Out Again

It was a delight, the other day, writes our correspondent, to meet Ruby Ancill, who is out and about again after his recent accident. Ruby has received hundreds of messages from all over the kingdom and through the *Kine*. would like to return his sincere thanks for the many friendly letters sent him. It will still be some weeks yet before Ruby is able to return to business, but he is taking advantage of the spell of good weather to brace himself up a bit, and is looking remarkably well, under the circumstances.

Joe Marks Falls at Last

The sensation of the week in Glasgow was the announcement that Joe Marks, the popular manager of the Radio Scottish branch, had at last met his match. His engagement was announced to a Canadian young lady, Miss Lillian Ziff, of the Bellard Theatre, Fort Erie, Ontario. Joe met the young lady for the first time ten days ago, when she arrived on a visit to Glasgow, and after sampling the delights of the Firth of Clyde on the C.E.A. cruise, Joe took the opportunity of proposing, at their next meeting. Joe, of course, is a fast worker, and his three days' courtship sufficed to make all arrangements for the young lady to return to Canada on July 28, set her affairs in order and return to Glasgow to be married in the early autumn. Needless to say, the popular Joe has been the recipient of many congratulations from his numerous friends in Scotland.

Edinburgh Manager's Wedding

Andrew Connell, manager of the big Gaumont-British house in Edinburgh, the New Victoria, is being married on Saturday. The bride is Isabel Inkster, an Edinburgh young lady belonging to a Shetland family. Numerous presentations have been made to Mr. Connell, who is highly popular with his whole staff. The gift from the staff was a writing bureau, which was handed over by the oldest member, William Donaldson. There was a present also from the orchestra, which Norman Austin, the conductor, handed over, and Jack Dunbar, G.-B. area manager, presented a grandmother clock from the managers of the other houses in the area. There was a present also from the cleaners, and numerous personal presents from New Victoria people.

Kinema Litter

The chief Sanitary Inspector of Edinburgh (Allan W. Ritchie) has something to say about litter in picture houses in his annual report. There has, he says, been marked improvement in the general condition of the picture houses during the past few years, but the public could help considerably in keeping those places clean. It is surprising, he says, to see the amount of débris collected each day by the cleaners, which could easily be retained and deposited in some outside receptacle.

Edinburgh Palladium for Repertory

A new entrance front and a thorough reconstruction internally has transformed the old Edinburgh picture house, the Palladium, which belongs to R. C. Buchanan. The alterations were made with a view to the occupation of the house by the Masque Players for repertory work, which is to open in the autumn.

Paramount Film Aspirants

Sixty young men and women in the Dundee district have entered for the Paramount International Film Beauty Contest, the organisation of which in this locality has been in the hands of F. Carter Linay, general manager, Majestic, Dundee. Mr. Linay secured a good amount of publicity in the kinema notes of the local Press, and also had attractive tie-ups with ladies' hairdressers, photographers, etc.

Lord Provost Buist is one of the local judging committee, which met in the Lord Provost's Parlour.

Screen tests of selected competitors will be taken at Dundee on Wednesday, July 12, by G. Pauli. F. Atwill, their make-up man, will attend to assist those taking part in the competition.

Falkirk Improvements

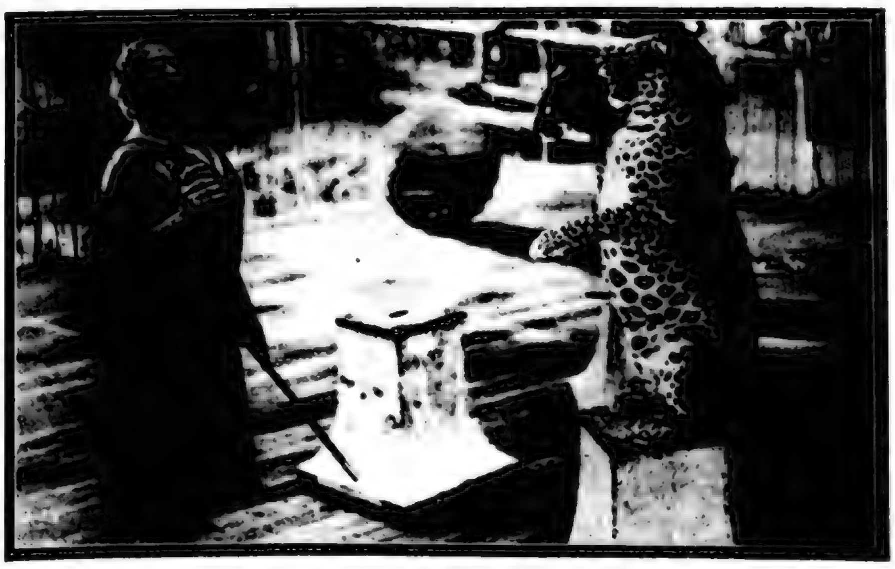
The plans prepared for the new £20,000 cinema to be erected at Falkirk for Associated British Cinemas have been scrapped and new ones prepared, which show a larger and improved frontage and seating for 2,000 people. The alteration is the result of extra ground having been secured.

The Picture House, Bank Street, Falkirk, has been redecorated at a cost of £500. It is owned by Associated British Cinemas.

Pete Crerar, kinema proprietor, Crieff, has designed and is making a "portable hotel," which is creating much interest. Fitted on to a bus chassis, it is to be hired out to those who want to move about yet reside in the same "hotel."

Peebles Renovation

The New Empire, Peebles (Messrs. Scott), has been redecorated, while extensive alterations have been carried out. The vestibule has been remodelled and has now a modern appearance. The whole of the area has been reseated with tip-up chairs of blue and gold, while the stage has been draped in the same colours. The walls have been covered with tiles of cream colour with decorations of blue and cream. For sanitary reasons, no carpets have been laid, the floors being covered with linoleum. The colour scheme has been extended to the attendants, who have been provided with uniforms of blue with scarlet stripes, while the ushers upstairs have been rigged out in evening dress.



A scene from TAMING THE JUNGLE, the animal thriller which is causing a sensation in New York, and is being released here by Equity British

SIX FEATURES CONCLUDE RADIO SCHEDULE

Constance Bennett Heads New Line Up

THE wind-up of production on the 1932-33 feature programme is well under way at the Radio Pictures' studios, with six pictures in the cutting and editing rooms, one in the shooting stages and two in preparation for immediate making.

Those completed and now being edited include:

"Bed of Roses," starring Constance Bennett, a romance of New Orleans and the Mardi Gras, offering Miss Bennett in a new type of rôle which transports her from the usual sophisticated society rôle. Joel McCrea, who has appeared opposite Miss Bennett in three of her successes, is in featured support, with John Halliday and Pert Kelton prominently cast. Wanda Tuchock wrote the story, which was directed by Gregory La Cava.

"No Marriage Ties" stars Richard Dix in a story mixing romance and big business in an advertising agency. Elizabeth Allan, the English player, and Doris Kenyon are leading ladies for Dix and Alan Dinehart and David Landau head the supporting cast. This story from the play by Arch. A. Gaffney and Charles W. Curran was directed by J. Walter Ruben.

Harding and Powell

"Double Harness," co-starring Ann Harding and William Powell, relates the human story of a woman who makes marriage her career. It is an adaptation by Jane Murfin of the recent London stage success by Edward Poore Montgomery. George Meeker, Lucille Brown, Henry Stephenson and Lilian Bond are in the supporting cast. John Cromwell directed.

"Flaming Gold," starring Bill Boyd, is a typical outdoor story in which this star excels. The locale is the oil fields of America. Mae Clarke makes her return to the screen as Boyd's leading lady, and Pat O'Brien, Helen Ware and Rollo Lloyd are in the supporting cast. Ralph Ince directed this story by Houston Branch.

"Headline Shooters" features William Gargan and Frances Dee. This story of a news-reel cameraman and his adventures offers an ideal characterisation for Gargan, who has shown his mettle in "The Woman in His House," "Rain," and "Sport Parade." Others in the cast directed by Otto Brower are Jack La Rue, Wallace Ford, Ralph Bellamy, June Brewster and Gregory Ratoff. Agnes Christine Johnston wrote the original story.

Preparing for Production

Pictures at present in production include: "In the Fog," a comedy-drama of London, with Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy, Laura Hope Crews, John Miljan, and Henry Stephenson in the cast. Ruth Rose wrote the adaptation and Ernest B. Schoedsack, who, with Merian C. Cooper made "King Kong," is directing this production.

A Constance Bennett starring vehicle tentatively titled "Free Lady," and an untitled production now being arranged for by Joseph I. Schnitzer, are two features scheduled.

Constance Bennett's contract with Radio will terminate with the conclusion of filming "Free Lady." The story, by Cecil Strange, adapted to the screen by Jane Murfin, concerns a girl authoress who, through her writings, comes to believe that marriage is not at all a desirable institution for the female of the species who wishes to keep her freedom.

Her path of destiny leads her into a romance with a rugged seaman whom she tries to interest in writing. As a reward for her love and interest, she loses him to a woman of shady character. The outcome of the affair provides material for a most interesting portrayal by the fascinating Constance Bennett, it is said.

Charles Farrell Signed

There are several men in the love life of Aggie Appleby, heroine of another forthcoming Radio picture. It has just been announced that Charles Farrell will be one of those men, when the picture goes into production some time in July. Farrell was signed recently to play the leading romantic rôle, and one of his rivals in the story will be William Gargan.

Helen Mack will be Aggie herself, this being the most imposing rôle to date offered the popular character ingenue who has recently proven stellar talents by her rôles in "Sweepings" and "Melody Cruise." Helen Broderick, a well-known Broadway musical comedy star, is also prominently cast.

The New Radio Team

Elizabeth Allan, the English film star, will again play opposite Richard Dix in "Bird of Prey." "Bird of Prey" is a story by John Monk Saunders which depicts the terrific psychological effect upon the viewpoint of an aerial war hero who, after bringing down a number of enemy planes, found a zest in killing which became a serious menace to his happiness with the close of hostilities.

Dolores Del Rio's Next

"Dance of Desire" will serve as Miss Del Rio's next vehicle, for which Joel McCrea is being considered for the leading male rôle. Their joint success in "The Bird of Paradise" and many fan letters asking that they appear together again in a new picture are strong influences in favour of such a decision.

The star is said to be delighted with the new story, the title and the opportunity to play the rôle of a modern girl. In the story she is the daughter of an Italian family in New York. She becomes a great dancer and encounters a series of romantic misadventures which finally culminate in real love. The story is described as a romance with melodrama.

Thalberg's Philosophy

DON'T "FOOL YOUR AUDIENCE"

The Star Policy

"AUDIENCES require value for money." Not an original statement, you will say, but it has a special significance when said by Irving Thalberg, of M-G-M.

Before he and his family (Norma Shearer and babe) set sail for Hollywood we had a merry discussion on many things pertaining to the Industry. And while waiting for Mr. Thalberg I asked Sam Eckman, Jnr., whether there was any truth in the many rumours that Irving Thalberg was to be associated with a firm other than M-G-M. Mr Eckman smiled and said: "Mr. Thalberg and Miss Shearer go from here direct to Culver City—to work." A statement that was confirmed—if any confirmation were necessary—by Mr. Thalberg himself.

"I'm looking forward to work immensely," he said. "I've had an excellent holiday and am feeling fine. You've seen the list of subjects we've acquired, so you can guess there will be heaps to do."

"Is there any special story for Miss Shearer?" I asked.

"There are two or three under discussion," he replied, "but nothing definite has been settled."

"Which do you think is preferable, sophistication or sentiment?" queried Norman.

"If you can settle that for me you will save me a load of worry," added her husband.

Mr. Thalberg is a great believer in the star picture if the stars are given proper parts. He has no use for the film that boasts a dozen big names if half the stars have a couple of lines or make an entrance or two.

"It comes back to value for money and giving the public a square deal. "Grand Hotel" and "Dinner For Eight" are excellent examples of star pictures. It is a short-sighted policy to fool your audience. We have enough to contend with already without alienating one kinema patron.

"I believe, too, that sooner or later, there will be a definite grading of kinemas, in the big cities, at any rate. Certain types of pictures will be shown in certain theatres.

IRVING THALBERG
Vice-President of M-G-M. in charge of production

One admission of Mr. Thalberg is tremendously important. Not enough films are made that are suitable for universal exhibition.

"It is as well to remember that we need to encourage children to get the kinema habit. Of course, I do not advocate catering exclusively for young folk. That would seriously handicap the progress of the Industry, but a certain percentage of pictures should be made that might be termed 'family films.'"

Of British films Mr. Thalberg spoke with sincere optimism, although he had had little opportunity of seeing the latest. And Miss Shearer was equally sincere when she said she would like to make a film here. After all, one of her favourite leading men, Leslie Howard, is making his next picture here, and he is by no means an indifferent judge of films and film making.

Julie Suedo as she appears in LOVE'S OLD SWEET SONG (Butcher-Argyl!)

ALLEGED THEFTS BY MANAGER

BARNSLEY COURT CASE

WHEN William Vincent Ferry, formerly manager of Alhambra Superkinema, Barnsley, appeared on remand at the Barnsley Police Court on July 10, charged with theft of takings a number of new cases were introduced and Ferry was committed for trial on eight charges of stealing and fraudulently converting to his own use £394 19s. 4d., the monies of his employers, Alhambra Theatre, Barnsley, Ltd.

W. Winter, prosecuting, said Ferry was appointed manager in April of last year, when the company took over the kinema from Federated Estates, Ltd. Federated Estates had paid entertainment tax on certified figures but the Alhambra adopted the adhesive ticket system, these being purchased from the Customs office each Friday, defendant being given a cheque each week to cover wages, insurance and tax tickets for the following week. Only on four occasions had defendant purchased as many tax tickets as he was given money for.

Takings Not Banked

On June 21, when the bank pass-book was examined, it was noticed that the takings for June 13, amounting to £74 10s. 1d., had not been banked.

Ferry went away, and on the safe being opened it only contained £46 4s. 4d., whereas takings on the previous day amounted to £56 4s. 4d. There ought to have been a stock of £310 17s. 4d. in tax tickets in the safe, but the stock only totalled eight shillings and sevenpence.

A warrant was issued for Ferry's arrest, and he gave himself up to the Worcester police.

When charged, defendant, it was alleged, replied: "I certainly did not bank the money. What happened was, I had got down with my tax tickets. As a result, I have been banking money a day late, making up the first day's out of the second. On that particular day I had used the lot."

A Good Character

P. A. Hinchcliffe, managing director of the Alhambra, said defendant had been in his employ as a clerk for 14 years. He had always found him capable and honest, and recommended for the position of manager of the Alhambra.

When told he would be committed for trial, Ferry replied: "I can only plead guilty."

◆

TYING-UP MICKY

NEW COMPANY TO DEVELOP CAMPAIGN

William B. Levy, as personal representative in Europe of Walt Disney, announced to the *Kine.* on Monday the formation of a new company, Walt Disney-Mickey Mouse, Ltd. This is one of the results of Mr. Levy's recent trip to New York to confer with Mr. Disney.

The new company, of which Mr. Levy is managing director, will function as sole licensing agent for England, the British Empire and Continental Europe to deal with manufacturers, publishers and others anxious to associate themselves and their products with the magic name of "Mickey Mouse," as the activities inaugurated by Mr. Levy several years ago, primarily as a publicity and exploitation aid to the Mickey Mouse and Silly Symphony cartoons have developed under his direction into a highly important section of the Walt Disney enterprises.

The enlarged organisation will continue to work in close co-operation with United Artists Corporation, distributors of all the Walt Disney films.

Prominent British firms already marketing Mickey Mouse products include:—

Wallpaper Manufacturers' Association, wallpaper and cretonnes: Dean's Rag Book Company, Ltd., toys; Thomas de la Rue, playing cards; Ingersoll, Ltd., watches and clocks; Paragon China Co., Ltd., chinaware; Chad Valley Co., Ltd., games; Arthur Coles, Ltd., pillows, bedspreads, etc.; Hoyle, Hoyle and Company, Ltd., shoes and slippers, and Dean and Son, Ltd., books.

Mr. Levy will also continue to act as personal representative for Walt Disney in England and throughout Europe.

The Stoke-on-Trent Watch Committee has decided to insist on the presentation of balance-sheets in respect of the last two Sunday openings of kinemas.

MELODY THAT REACHES EVERY HEART

Butcher's Present "Love's Old Sweet Song"

A TITLE already familiar as a song is a tremendous asset to any picture, and when it is so universally and deservedly popular as "Love's Old Sweet Song," just filmed for Butcher's by Argyle, the venture is already half-way to success.

"Love's Old Sweet Song" promises indeed to possess many assets of strong box-office appeal. In addition to its title, there is the great attraction of John Stuart in the leading male rôle. Admirers of this popular young British player, it will be recalled, are so wholehearted in devotion to their hero that they have formed themselves into a club with a large and ever-growing membership pledged to support every picture in which he appears.

"Love's Old Sweet Song" is, of course, much more than a mere title, for it plays a great part in the development of the story, which as a matter of fact, it directly inspired. The heroine, played by Joan Wyndham, is a concert and radio singer, and one of the most effective episodes in the film illustrates the reactions of various characters, to her singing of this most melodious of songs at her radio début. This episode offers the opportunity to introduce a number of clever character cameos of broadcasting personalities and listeners. The variety of locations and settings should add much to the attractions of this film, since they include many piquant contrasts.

In addition to the two players already mentioned, the cast carries a strong and representative list of British artistes, including William Freshman as a young yeoman farmer, Julie Suedo, the well-known stage actress and dancer, Ronald Ward as a fascinating ne'er-do-well, Master Ivor Maxwell, a very talented juvenile actor, Moore Marriott in one of his inimitable studies of senile rusticity, Harold Scott, the popular wireless entertainer, Marie Wright, one of the stage's soundest character actresses, Malcolm Tod, who makes a brief appearance as a B.B.C. announcer, Sidney Arnold, Barbara Everest and F. B. J. Sharpe.

The story of "Love's Old Sweet Song" is from the pen of Lydia Hayward, who has been responsible for so many successful screen scenarios, and has been directed by Manning Haynes.

◆

MINISTER LIBELS TRADE

The lengths to which opponents of Sunday opening are prepared to go in their fanatical attitude has been nowhere better illustrated than at Bargoed, where a local minister makes the astonishing statement that the Cinematograph Association (*sic*) is paying the expenses of candidates in the local elections.

It will be recalled that the local authority has been pestered by continuous demand for closing nine kinemas which open on Sundays by various local religious bodies, despite the fact that Sunday performances have been permitted for over 20 years. The statutory authority of the Council to do so has been questioned by those who wish the kinemas to remain open on Sundays, and, it was said at a recent Council meeting, even by legal authorities consulted by the Council. In consequence of division of opinion amongst members of the Council on the point, acute feeling has been introduced into local Council elections.

The anti-S.O. partisans have been given the support of many Nonconformist bodies, and totally unfounded rumours have now been circulating as to the activities of the Cinematograph Association. The Rev. Leon Atkin, in a leaflet issued "to the public of Bargoed and Gilfach," made a statement, it is alleged, that the election expenses of the official Labour candidates were being paid by "the Cinematograph Association."

◆

S.O. DEFERRED

Hush-Hush at Bournemouth

The question of Sunday kinema performances again cropped up at the meeting of Bournemouth Town Council on Tuesday last, but it was decided to debate the whole matter in private.

Ald. C. H. Cartwright, chairman of the Finance Committee, expressed the opinion that it would be wiser to discuss the matter in private as members of the Finance Committee would then be able to say things that could not be said in open council. One or two kicks were offered against this suggestion, but the hush-hush decision was adopted. Then, after all, nothing happened either way, because the ordinary business of the meeting occupied so much time that it became necessary to postpone the private confab on Sunday kinemas for another month. And that will be the holiday month!

◆

WATFORD REJECTS

Sunday Kinemas

After an interval of three months the Watford Town Council on Tuesday again considered the question of Sunday opening.

A resolution that steps be taken to obtain an Order was defeated by 15 votes to 13, although the general feeling among members was evidently greatly more favourable than the last occasion, when the voting was 17 in favour and 12 against.

MOVIES IN MAYFAIR

LICENCE GRANTED BY L.C.C.

The Note of Quality and Exclusiveness

A NEW type of kinema was indicated in the details given to the Entertainments Committee of the L.C.C. of the proposed new house in Curzon Street, Mayfair, London.

Notwithstanding that the project had aroused the opposition of several neighbours, the Committee, of which Bertram Mills is chairman, decided to grant the licence.

Preserving the Neighbourhood

It was stated by Earl Howe, who made the application, that: "Great care has been taken to design a building in keeping with the architectural character of the district. No advertisement would be placed over it. Nobody could complain that it would interfere with the district. The height would not exceed between 30 ft. and 35 ft."

It was also emphasised that it will not be "one of the kind one sees in Piccadilly—a gigantic place with glaring signs." On the contrary, its chief features are to be:

Seating capacity for only five hundred persons.

Arm chairs for every patron.

No queues.

No organ.

No gallery or balcony.

No seats cheaper than half-a-crown.

Walls to be so thick that Mayfair residents will not be disturbed by the talking films.

Commercialising the District

As already stated in the *Kine.*, the scheme was opposed by Charles Martineau, of 10, West Chapel Street, who feared that the noise of the music and the increased traffic might destroy the amenities of the neighbourhood, and by Mrs. Elford, of 26, Curzon Street, who urged that a kinema would depreciate the value of her lease.

It was argued that in the vicinity of Curzon Street there were all kinds of businesses, and that, in fact, the district was already commercialised.

A High-class Kinema

The Marquis de Casa Maury said he was the proposed managing director of Curzon Cinemas, Ltd., and added: "We propose to provide a very high-class kinema. No seats will be cheaper than 2s. 6d., and the most expensive will be 8s. 6d.

Francis Lorne, of the firm of Sir John Burnet, Tait and Lorne, the architects, also gave evidence.

Basil Davis, A.M.I.E.E., has been appointed to design and supervise the electrical installation and lighting.

◆

Semi-Finals of *Kine.* Cup

Matches at Sheffield and Rotherham

The semi-final draw for the *Kine.* Cricket Cup brings M-G-M opposing Radio Pictures on M-G-M's ground on July 29 at 2.30. Kodak takes the field against B.I.P. on Kodak's ground on the same date.

The closing matches of this competition should see some interesting cricket, for there are keen all-round cricketers in all four teams who may be trusted to give a good account of themselves, granted just that avoidance of ill-luck which every cricketer prays for.

Rotherham Cricket

The heavy thunderstorm on Friday afternoon put an end to the cricket match between Rotherham Hippodrome and Premier Sports C.C. and a team selected from three kinemas owned by Rotherham Cinemas, Ltd. Batting first, Hippodrome and Premier scored 36, Henley being top scorer with 14. The other movie team had scored 35 for four wickets when rain stopped play, J. Simpson, with 19, having best score.

Sheffield Success

Len Sullivan's Kinema Eleven beat the Sheffield Bankers C.C. last week at the Sheffield Kinema sports ground at Dronfield by an innings and 45 runs.

Batting first, Mr. Sullivan's team ran up a useful total of 166, A. Sousby 57 (not out), Colin Smith 29, and Hugh Deacon 23 being the leading scorers. The Bankers were all out for 55 in the first innings, Len Sullivan getting five wickets for 21. The visitors were put in a second time and again disposed of for 66, Mr. Sullivan again being the most successful bowler with four wickets for 18.

◆

PRICE CUTS AT BARNSLEY

EXHIBITORS TO MEET

A further cut in the prices of admission at some of the Barnsley kinemas has aroused a storm of protest among local exhibitors.

For upwards of twelve months there has been complaints of price-cutting and matters now appear to have come to a head.

It is suggested that the renters should be asked to help in putting an end to this cutting, but conciliatory methods are to be tried first.

A meeting of Barnsley exhibitors is to be held at the instance of the C.E.A., at which the position will be fully discussed.

Negotiations are in progress for the transference of the Riviera Cinema, Cheetham, Manchester, from George Rose to a company with which A. V. Ollerenshaw is associated. Mr. Ollerenshaw is well known in Lancs. kinema circles

Bebe Daniels and Barrie Norton in COCKTAIL HOUR (U.A. Columbia)

Late News from Scotland

LOCKERBIE'S NEW KINEMA

Govanhill Majestic Closes

THE new Rex, Lockerbie, has been completed by a local company to the design of John Fairweather, F.R.I.B.A., of Glasgow, and will be opened on Wednesday evening, July 19. The opening ceremony will be presided over by the local Provost, supported by Colonel Melville.

The new Rex is built on most modern lines, and has accommodation for over 800 people. It is equipped with Western Electric apparatus, and Ernemann projectors have been fitted in the projection-box. The luxurious seating was manufactured and installed by George Green, Glasgow, who have supplied 46 of their special divan seats in the first two rows of the balcony. Messrs. Green also supplied the British-made carpets, which were specially designed for the Rex.

The secretary is R. Y. Mackay, Bank of Scotland Chambers, Lockerbie, while the manager is G. C. Smith, also of Lockerbie.

Govanhill Closure

The Majestic, Govanhill, Glasgow, which closes down on Saturday evening, would have attained its coming-of-age had it remained open another week. The house was first opened on July 22, 1912, with Tom Robinson as general manager, who has been there ever since, and closes the place on Saturday evening.

The Majestic has had a very successful career, although it was only a very small house, accommodating only about 600 people, but with increased on-costs and entertainment tax, as well as great competition of new super kinemas in the district, it has been found impossible to carry on.

Publicity for Scotland

The Scottish Travel Association announces that the official kinematographers to the association (the National Progress Film Co., Ltd.) have now completed distribution arrangements for the two scenic reels of Scotland, made last summer, in the West Indies, Central America, Venezuela and the West Coast of Africa. These films have full sound accompaniment, with spoken commentary, and each is in the form of a separate tour through typically Scottish scenery.

Aberdeen Kinema Fire

A timely discovery by a cleaner prevented what might have been a serious fire in the New Kinema, Belmont Street, Aberdeen. When she went to clean up on Sunday she found that one of the seats in the back stalls on the ground floor was burned out, while the floor beneath was on fire. She called the fire brigade, and they extinguished the outbreak, which is thought to have been caused by a lighted cigarette dropped in a seat during the performance on Saturday night.

We understand that the old Grand Theatre, Falkirk, is to be reconstructed at the cost of £20,000, and the plans for this will be presented shortly to the Falkirk Dean of Guild Court.

◆

BARROW AND CHILDREN

MODEL RULES DISCUSSED

The hon. secretary of the Barrow Entertainment Managers' Association has written to the Watch Committee thanking them for the decision arrived at in connection with the proposed adoption of the Home Office revised model conditions.

The Committee also received a joint circular letter from the Mothers' Union, National Council of Women, National Federation of Women's Institutes, and Public Morality Council, embodying copies of resolutions passed at a joint meeting, urging licensing authorities to adopt such model conditions.

The position at Barrow is this, that the Watch Committee have not debarred children from attending exhibitions of "A" films, but have left it to the discretion of the managers as to when children should or should not attend, and up to the present there has been absolutely no friction.

IRISH NOTES AND NEWS

White Cinema Club

VICTORY OVER CLERICAL CENSORS

WILL WHITE, of the Duncairn Kinema, Belfast, and founder of that energetic club, the White Cinema Club, Belfast, was an absentee for the first time since its inception, and let it not be misunderstood, it was not exactly his fault, nor was it as a result of any difference with the club's policy, but as the house had been closed down for redecoration, the genial Will decided to take his first holiday in seventeen years, and despite the fact that he was disporting himself at the Isle of Man, found time to send a telegram expressing regret at his absence. W. J. Hogan (president) was in the chair.

Country exhibitors who had been complaining of the attempts to foist a censorship upon them, wrote expressing their thanks to the club for their prompt promise of help in fighting any injustices.

One exhibitor stated that he had been threatened that if he did not put up a category board he would be fined £20, plus £5 a day for every day it was missing. He had, however, had the board erected.

Sympathy was expressed with Charlie O'Dowda, the manager of the Picture House, Royal Avenue, on his recent severe illness.

Good Advice

The views of the club were sought by the representative of a cross-Channel transport firm, who wished to know what the possibilities were of establishing a service for the conveyance of films at the same rates as charged by railway companies.

Members pointed out that country places in Northern Ireland were far too scattered to be a paying proposition for a single transport. In Ulster, unlike England, the houses were a considerable distance apart.

Donations

As usual, the club voted a donation to the fund which was organised for giving the children in Belfast institution, a day's outing, and also £2 2s. to the Ulster T.T. Motor Race Fund. It was also decided to hold the annual bowling tournament in August.

A First-class Victory

There was a first-class victory at Portadown over the would-be clerical censors of films, and they and their supporters were given a hefty set-back.

On behalf of the Armagh Diocesan Board a letter was sent to the Council, asking for a film censorship committee to be set up to deal with immoral and undesirable films.

The Council's committee which investigated the matter, reported at the July meeting that they were of the opinion that at no time had any undesirable or immoral film been shown in Portadown, and they therefore recommended that no action be taken at the present time.

S. S. Corbett said that if any person had any complaint against a film being shown in Portadown, all they had to do was to place their evidence before the Council, and on the requisition of the chairman or five members of the Council, a special meeting could be held, and they would have the right to ban a film if they thought wise and proper.

Unfair to Bait Kinemas

Mr. M'Gredy demanded that the clergy should give proof of their allegations that undesirable films had been shown in Portadown, whilst Mr. Johnston declared it was not fair to allow slanderous reports to be made against kinemas. It was not fair to injure the kinemas, and it should be made perfectly clear that no immoral film or undesirable one had been shown in their town. If people got even a hint that a kinema was showing improper films they would not attend and would go elsewhere.

The committee's report was adopted after an amendment that further consideration of the censorship question be deferred until particulars were obtained from the clergy and any other persons who might be in a position to furnish information regarding the exhibition of undesirable films in Portadown had been declared lost.

Other Councils, including Armagh and Dugannon are awaiting reports from their special committees on film censorship.

Derry Enterprise

The Rialto, St. Columbs, and the Picture Palace, Derry, which are all under one management, showed great enterprise in their prompt methods of obtaining copies of Paramount's picture of the arrival of the Italian air Armada in the city, and they have also arranged for not only a number of free flights for their patrons when Cobham's circus visits Derry, but for Sir Alan to make personal appearances at their halls.

A Kinema Fire

Fire which broke out in the operating-box of the Kinema, Bantry, was quickly got under control, and there was no panic among the audience. The Duncairn Kinema has been closed down for a short period for repairs and redecorations.

Distinguished Visitors

During their visit to Ireland, Morton Downey and his wife, Barbara Bennett, a sister of Constance and Joan Bennett, were the guests of Walter MacNally, the well-known exhibitor and renter, in Dublin.

M.D.'s Marriage

Congratulations to Erwin Goldwater, formerly musical director at Dublin kinemas, on his marriage to Miss Mario Fine, of Dublin.

◆

BIRMINGHAM FILM SOCIETY

RUGBY ORGANISATION FORMED

Increased membership is sought by the Birmingham Film Society. At the annual meeting last week it was stated that 160 joined during 1932-3, the end-of-season membership being 463.

The report, which was adopted, showed that the Society was faced during the past season with higher rentals for films and that considerable expense was incurred in connection with the removal from Hampton Kinema to the Scala Theatre. In addition, contributions had to be made to charity under the new Sunday opening regulations.

E. R. Dodds presided, and W. P. Jenkin and B. S. Page were elected to fill committee vacancies.

Rugby Filming Society

A meeting of the newly formed Rugby Film Institute Society was held on Monday last at Rugby, when P. H. B. Lyon, headmaster of Rugby School, was appointed president of the society, with D. E. Biart chairman of committee, the Rev. R. Deaville, general secretary, and E. E. Ward, assistant secretary.

It was decided to ask Dr. David, Bishop of Liverpool, to visit Rugby and give an address in October. Dr. David, when headmaster of Rugby School, was the first to make this suggestion for the formation of a film society in Rugby ten years ago, and after his removal to Liverpool he succeeded in forming a society of this kind for Merseyside.

◆

F.F.C. IN AIR DISPLAY

SATURDAY AT BROXBOURNE

R.A.F. TO ASSIST

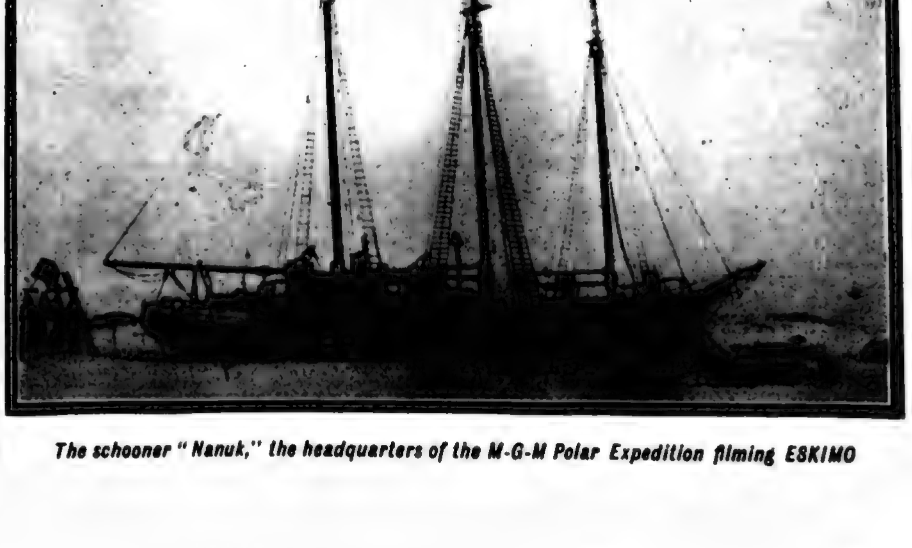
Broxbourne Aerodrome, the flying ground of the Film Flying Club, will, next Saturday, be the scene of the most ambitious civil flying display in the country. The Herts and Essex Aero Club, with which the F.F.C. is affiliated, is one of three clubs to receive full R.A.F. co-operation, and on Saturday R.A.F. machines will join in the display.

Demonstrations of the latest fighter 'planes will be given, as well as exhibitions of crazy flying and aerobatics.

Various style parachute drops will be made. Stunts in mid-air will be a feature of the show, which will also include car bombing, speed events, etc.

'Planes will be available for joy flights. Tea will be served on the ground. Admission is by ticket, the cheapest of which is sixpence and the dearest 2s. 4d. They can be obtained from A. J. Flanagan, Hon. Sec. of the F.F.C., the Regal, Marble Arch.

The judging in the screen competition organised by Paramount, took place in Manchester at the Paramount Theatre last week. The winners are to have a silent screen test, and the final judging takes place on July 21.

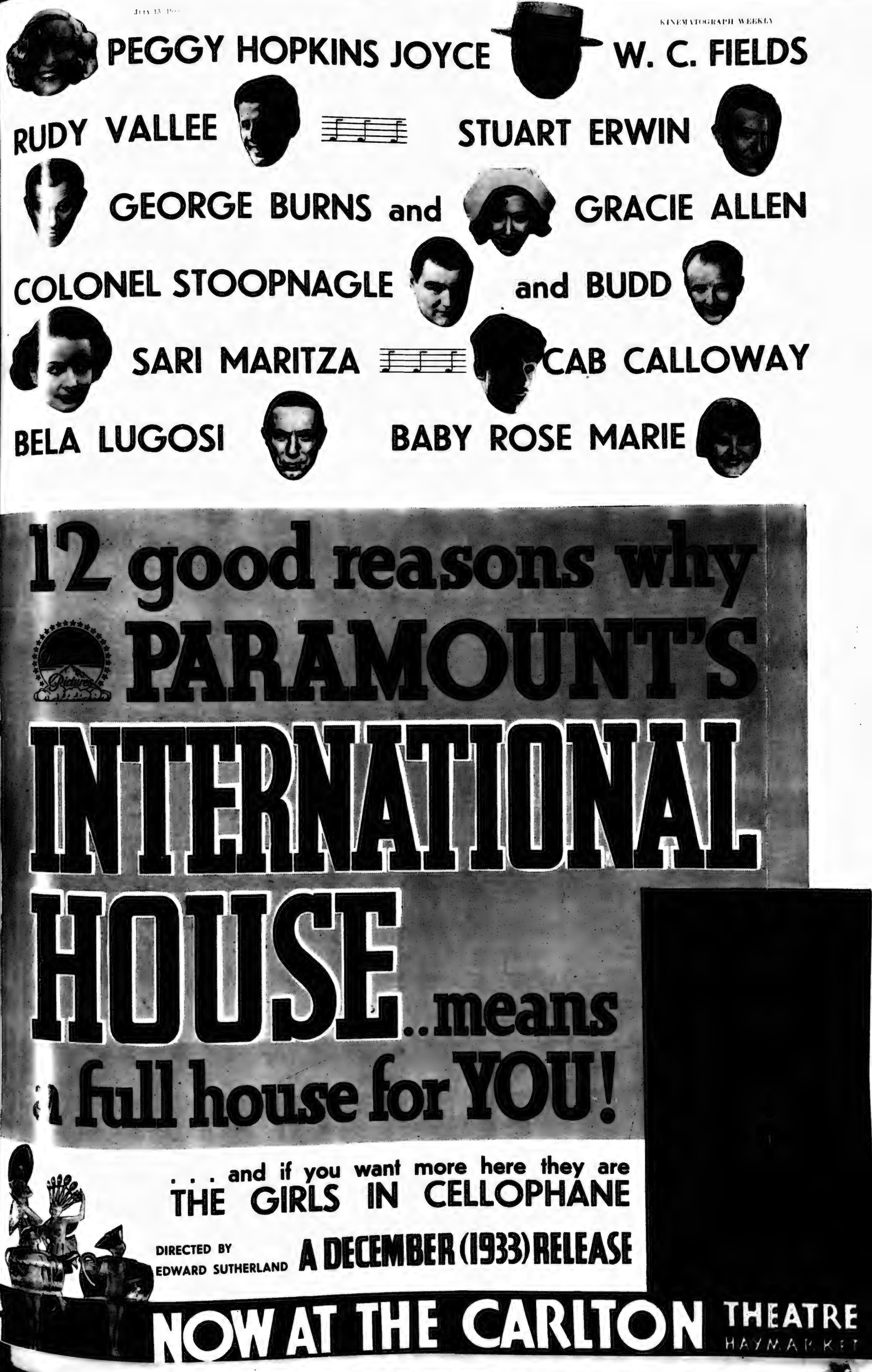


The schooner "Nanuk," the headquarters of the M-G-M Polar Expedition filming ESKIMO

STARS OF B.I.P.'s BIG SEVEN

1
2
3
4
5
6
7
8
9
10
11
12
13

With HEADS WE GO at the Hippodrome on Monday next, Wardour will inaugurate a Trade show season of seven important B.I.P. productions. The stars of these offerings are of first-rate box office calibre and include : (1) Gene Gerrard supported by (4) Camilla Horn and (5) Nancy Burne in THE LOVE NEST ; (2) Thelma Todd and (3) Stanley Lupino in YOU MADE ME LOVE YOU ; (6) Sally Eilers and (8) Ben Lyon in I SPY ; (7) Leslie Fuller in THE PRIDE OF THE FORCE ; (9) Constance Cummings and (10) Frank Lawton in HEADS WE GO ; (11) Victor Varconi and (12) Bebe Daniels in THE SONG YOU GAVE ME ; (13) George Lacy in MY OLD DUCHESS. All these films are being given day-time presentations.



PEGGY HOPKINS JOYCE **W. C. FIELDS**

RUDY VALLEE **STUART ERWIN**

GEORGE BURNS and GRACIE ALLEN

COLONEL STOOPNAGLE and BUDD

SARI MARITZA **CAB CALLOWAY**

BELA LUGOSI **BABY ROSE MARIE**

12 good reasons why PARAMOUNT'S INTERNATIONAL HOUSE .. means a full house for YOU!

. . . and if you want more here they are
THE GIRLS IN CELLOPHANE

DIRECTED BY
EDWARD SUTHERLAND

A DECEMBER (1933) RELEASE

NOW AT THE CARLTON THEATRE
HAYMARKET

The GREATEST LINE UP OF

48 UNIVERSAL

JANUARY

"DON'T BET ON LOVE" Lew Ayres, Ginger Rogers, Merna Kennedy, Shirley Grey, Lucille Gleason, Tom Dugan. Directed by Murray Roth.

"HER FIRST MATE" The inimitable Slim Summerville and Zasu Pitts with Una Merkel, Warren Hymer, Burton Churchill. Directed by William Wyler.

"THE SECRET OF THE BLUE ROOM" Paul Lukas, Gloria Stuart, Lionel Atwill, Lilian Bond. Directed by Kurt Neumann. Lavishly produced mystery drama.

"ONLY YESTERDAY" John Boles, Benita Hume, Margaret Sullavan, Edward Everett Horton, Billie Burke, Edna Mae Oliver, Natalie Moorhead and 12 more stars. Directed by John Stahl.

FEBRUARY

"THE INVISIBLE MAN" Claude Rains, Chester Morris, Una O'Connor and star cast in H. G. Wells' superb thriller. Directed by James Whale.

"SHOOT THE WORKS" Mary Brian, Leo Carillo, Roger Pryor, Herbert Rawlinson, Alexander Grey, Bernice Claire. Chorus of 50 Broadway beauties. The season's musical hit.

"LILIES OF BROADWAY" Another super musical show, with June Knight, Sally O'Neil, Dorothy Burgess, Mary Carlisle, George E. Stone, and international beauty chorus. Directed by E. A. Dupont.

"S.O.S. ICEBERG" Rod LaRocque, Leni Riefenstahl, Gibson Gowland. Magnificent epic achieved after years' work in Greenland. Directed by Tay Garnett.

MARCH

"ZEST" The famous combination of Charles Norris and John M. Stahl, author and director, respectively, of "Seed." Big human drama.

"GOOD, RED BRICKS" Starring James Dunn and Margaret Sullavan. A stirring heart-appeal drama, to be directed by Harry Pollard.

"THE MAN WHO RECLAIMED HIS HEAD" Starring Claude Rains, London and Broadway stage and screen star. Based on the outstanding stage hit.

"LOVE, HONOUR AND OH BABY" Another laugh riot from Slim Summerville and Zasu Pitts, from the Play "Oh Promise Me." Directed by Eddie Buzzell.

APRIL

"GLAMOUR" Edna Ferber's amazing novel of the life of a footlights' favourite. To be directed by Lois Weber.

"IMITATION OF LIFE" Fannie Hurst's powerful successor to "Back Street," to be directed by John Stahl. A more human and appealing story than "Back Street."

"DAUGHTER OF THE SEAS" Unusual under-water romance, with scenes never before screened. Produced by Ben Ziedman.

"WHEN THE TIME COMES" An elaborate musical adaptation of William Anthony MacGuire's play.

MAY

AN INTERNATIONAL MUSICAL HIT Starring Jan Kiepura, the greatest tenor since Caruso, and star of "Tell Me To-Night."

"THE LEFT BANK" Elmer Rice's daring story of sophisticated Americans in Paris. From the big stage hit. To be directed by William Wyler.

"MA CINDERELLA" By Harold Bell Wright, one of the world's most widely read authors of adventure.

"I LOVED A MAN" Another tremendous box office hit from the pen of Vicki Baum, author of "Grand Hotel."

JUNE

"NERVOUS LOVERS" The irrepressible Slim Summerville and Zasu Pitts co-starring again, in a story by P. G. Wodehouse. The stars' greatest vehicle to date.

"THAT'S GRATITUDE" Frank Craven's amusing stage success. All-star cast.

"RIGADOON" Adapted from the famous play, with two of Hollywood's biggest romantic stars.

"THE GREAT ZIEGFELD" Based on the life of the world's greatest showman. Authentic and colourful extravaganza with international song hits and screen's most beautiful chorus.

☆

FIVE GREAT SERIALS

"Gordon of Ghost City" ★ "THE PERILS OF PAULINE"
"Adventures of Anne" ★ "Phantom of the Deep" ★ "The Vanishing Shado

STEP OUT WITH UNIVERSAL

ARL LAEMMLE'S CAREER RODUCTIONS *for* 1934

JULY

"FIDDLIN' BUCKAROO" **Starring Ken Maynard, with Gloria Shea, Fred Kohler, Joe Girard. Powerful drama and abundant action.**

LEW AYRES PRODUCTION **Cast and director to be announced shortly.**

"TAKE A CHANCE" **The season's greatest Broadway hit. To be more entertaining, spectacular and tuneful than any screen show to date.**

"DIGGERS IN BLIGHTY" **The riotous comedy success now breaking records wherever it is playing. Starring Pat Hanna and George Moon.**

AUGUST

"THE EXQUISITE THIEF" **Starring Gloria Stuart. A daring society crook drama by Tom Buckingham.**

ALL-STAR COMEDY PRODUCTION **Slim Summerville and Zasu Pitts, with super cast.**

"COUNSELLOR AT LAW" **Elmer Rice's international stage success.**

"SLING SHOT LANDON" **With Ken Maynard and Tarzan, the wonder horse.**

SEPTEMBER

"MARRIAGE INTERLUDE" **Luigi Pirandello's famous play, directed by Lois Weber.**

"GIANT PLANE" **Miraculous air thrills in super drama starring Paul Lukas.**

"THE WIZARD" **A spectacular errie mystery thriller with outstanding cast.**

LEW AYRES PRODUCTION **Stars and director to be announced.**

OCTOBER

"ONE GLAMOROUS NIGHT" **From Ward Morehouse's successful novel "Bagdad on the Hudson." To be directed by Robert Wyler.**

"IN THE WAKE OF THE BOUNTY" **A Charles Chauvel production filmed during an expedition to Tahiti. Strong drama and romance against native backgrounds.**

"KID GLOVES" **Probably starring Spencer Tracy. A vigorous action drama by William Anthony MacGuire.**

"THE FORGOTTEN BOY" **John Huston's dramatic romance, to be directed by William Wyler.**

NOVEMBER

"DARING DANGER" **Starring Ken Maynard and Tarzan, the wonder horse.**

"THE BEHAVIOUR OF MRS. CRANE" **Modern sophisticated romantic drama concerning the flirtatious adventures of an ultra-modern widow.**

"THE SUICIDE CLUB" **Robert Louis Stevenson's immortal thriller.**

"NATURE IN THE RAW" **A big expedition production now being filmed by a Hollywood unit in the South Seas.**

DECEMBER

ALL-STAR COMEDY **With Slim Summerville and Zasu Pitts and all-star cast.**

"BLUE BEARD" **A super thriller to have one of the biggest casts of the year.**

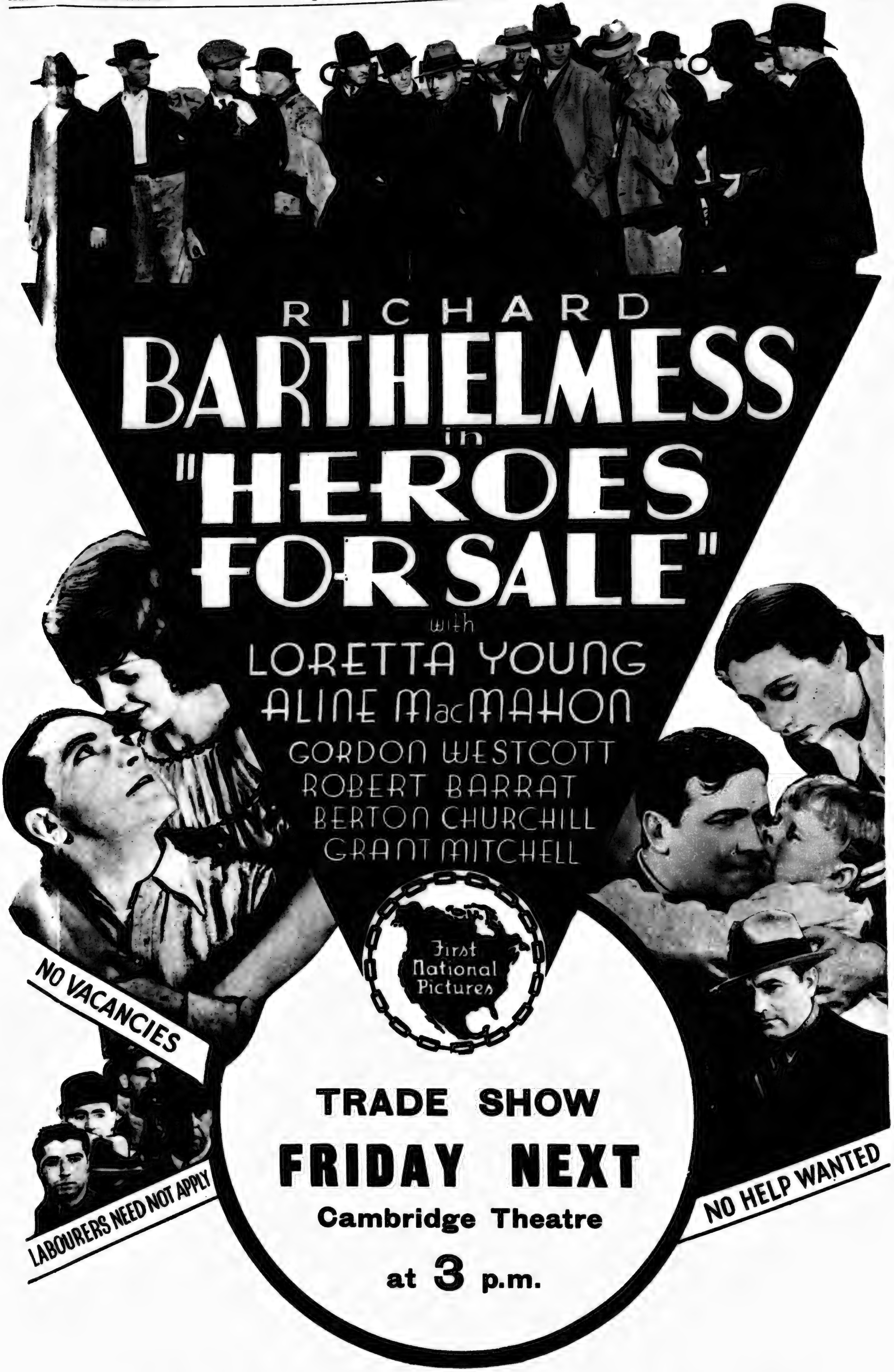
"THE ORCHID LADY" **A daring searchlight on the ladies behind the bright lights of Broadway. A big human drama.**

KEN MAYNARD PRODUCTION **With Tarzan, his wonder horse and big cast.**

HUNDREDS OF SHORTS

in uding UNIVERSAL TALKING NEWS (twice weekly) — range as it Seems series—All-Star Comedies—Pooch the Pup anc Oswald the Rabbit Cartoons, etc

STEP OUT WITH UNIVERSAL



RICHARD
BARTHELMESS
in
"HEROES FOR SALE"
with
LORETTA YOUNG
ALINE MacMAHON
GORDON WESTCOTT
ROBERT BARRAT
BERTON CHURCHILL
GRANT MITCHELL

First National Pictures
NO VACANCIES
LABOURERS NEED NOT APPLY
NO HELP WANTED

TRADE SHOW
FRIDAY NEXT
Cambridge Theatre
at 3 p.m.

FIRST NATIONAL & VITAPHONE PICTURES
REG. TRADE MARK
Vitaphone is the registered trade mark of the Vitaphone Corporation designating its products

GOLF CONTEST FOR THE TRADE

INTER-C.E.A. GAMES

NORTH WESTERN branch of the C.E.A., having become sports-minded, has decided to hold an annual golf tournament. One is not justified in assuming that this development is connected with the success of the chairman (R. Hamilton Godfrey) and the secretary (G. Dudley West) in winning golf prizes at social events held in connection with the summer conference, though they will, no doubt, be useful supporters of the branch innovation.

P. M. HANMER, the vice-chairman, who is not a golfer, said he was a believer in developing the social side of their interests by holding, if possible, sporting events or other functions which would bring them together in a friendly way.

"My proposition is that this branch holds an annual golf competition open to all branch nominees and directors of companies who are members of this branch, and also Merseyside renters, branch managers and salesmen; that subscriptions be invited to the prize fund and that in place of the usual large cup, a small trophy be purchased, and the balance be devoted to the prize fund; a small committee of four or five members be appointed to organise the event."

B. MILLER, who seconded, said this competition should be a gathering for all in the Trade. If the North Western branch could convene a sports gathering similar to that of certain other branches, he was sure it would be the means of promoting a feeling of friendliness in the Trade. Furthermore, they might be able to fix up an annual event with members of the Manchester or some other adjoining branch and pay alternate visits. Of course, it was not intended to concentrate exclusively on golf, but they had to make a start somewhere and that was why golf was suggested. He certainly supported the idea of having a sports club.

"It looks as if my winning of the golf cup in Scotland," interpolated the **CHAIRMAN**, "has sent up golf stocks very considerably."

It was decided to hold an annual golf tournament, the arrangements for which are in the hands of a committee comprising P. Hanmer, B. Miller, R. P. Rutherford, W. J. Speakman, and C. Adams, with the chairman and secretary *ex officio*.

S.G.S. Outing

Close play was a feature of the Screen Golfing Society meeting at Stoke Poges on Sunday. In the 18-hole medal competition for the Founder's (Jeffrey Bernerd) Challenge Putter, Col. Williams (17) and L. Nathan (16) each returned a net score of 67. The tie will probably be played off this week-end. R. McCooey (14), H. R. Rutherford (17) and T. Wallis (8) returned scores of 72.

The silver tankard presented to the runner-up by J. Weiner was tied for by J. R. Stephens (22) and Alfred Davis (20) with net scores of 71. The 18-hole bogey four-ball foursome—silver tankards presented by A. Pears—was won by Guy Saunders (14) and Firth Shephard (17), 8 up.

D. Mistlin (23) won the 18-hole medal novices' competition—S. Berney's challenge cup—with a net score of 79, David Ostrer (23) winning the silver tankard, offered to the runner-up by J. Weiner, with a net score of 80.

Inter-City Golf Postponement

The golf match between the Sheffield and London Screen Golf clubs arranged for Sunday next at Stoke Poges has been postponed, the course being required for a competition on that day. As the holiday season is now in full swing it has been decided to defer the visit of the Sheffielders until September.

OLD BOYS AT BOWLS

Lancs Cinema Old Boys are to hold another bowling match on Friday, July 21, on which occasion the "Old Boys" will play off the annual competition for the Bert Taylor Cup. An invitation to attend the bowling event is also extended to all Trade members. The venue will be the Ram's Head Hotel, Disley, where there are two bowling greens.

Tom Tyler and Gloria Shea in the Universal serial PHANTOM OF THE AIR, which was Trade shown last Thursday

Bobby Jones, the world's champion golfer, seen with Warner Oland in HOW TO BREAK 90 (Warner)

PARISIAN KINEMAS STILL FLOURISH

WHILE CRISIS CAUSES THEATRE SLUMP

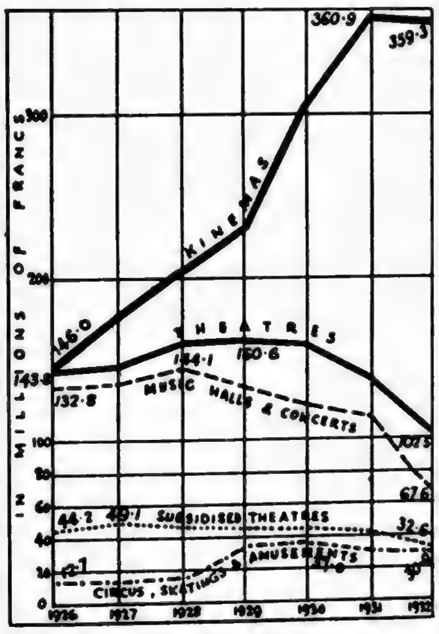
Significant Figures

THE passion of the German mind for statistics has its counterpart in France in graphs and diagrams. One of the latest of these is published in the Paris newspaper *Excelsior*, which examines the official receipts of various Parisian places of amusement from 1926 to the end of 1932.

This graph shows that the economic crisis has seriously affected theatres, concert halls and vaudeville, but has had no effect upon the kinema, which, during a period of depression, has risen to unprecedented heights.

The Kinema's Rise

In 1926, "theatres non-subventionnés," *i.e.*, the normal theatre dependent upon its takings alone, had a public roughly equal to that of the kinema. They started practically level at 143 to 146 million francs annually. Kinema receipts rose steeply to 230 million francs by December, 1929, and more steeply still from that date to December, 1931, when the total money received was nearly 361 million francs. During 1932 there was a slight diminution to just over 359 millions.



Theatre Decline

Compared with these figures, the theatres, non-subventionnés and music-halls suffered a severe drop during this period. The former rose slightly to the end of 1928 and kept level for a year at 160 million francs. Then came a decline, which during the past year, has registered a low figure of 102½ million francs.

Music-halls, etc., slumped still more heavily, their takings in 1932 being only half that of 1926, the figures being 132.8 million francs and 67.6 million respectively. Some of the difference has no doubt to be set down to the fact that conversions from vaudeville to pictures have taken place.

Circuses, skating-rinks and pleasure parks have during the six-year period, doubled their receipts from 12.7 millions to 30.9 million francs.

Paris paid entertainment tax during 1932 of 113.5 million francs out of a total of 610 millions received, a percentage of 18.6. Of this 113.5 millions, 62.7 went to the State and 50.9 to the municipal (droit des pauvres) coffers.

BIRKENHEAD CHANGE PENDING

Kine. understands that negotiations are in progress that might involve a change in proprietorship of the Lyric Kinema, Price Street, Birkenhead. This is one of the oldest kinemas in the town and has been in the possession of the Walsh family for 22 years.

Mrs. Walsh told the Liverpool representative of the *Kine.* that it was premature to make a statement at present.

"OLIVER TWIST"

COMMENDED BY DICKENS FELLOWSHIP

PATHE have received a very encouraging letter from the Dickens Fellowship, whose executive saw "Oliver Twist" recently, and whose approval is reflected in the following letter:—

"Many thanks for giving some of my colleagues and myself the opportunity of seeing the new 'Oliver Twist' film. We are unanimous in our agreement on its merits.

"This version is, in practically all respects, the best I have been privileged to see, and as I understand it is the first sound film dealing with any of Dickens's world-famous novels, it should be a financial success, and I sincerely hope it will prove so, and thereby induce the producing company to give us 'more.'

"The film is remarkably free from American accent and mannerisms, and the Dickensian atmosphere has been maintained throughout.

"I feel sure that it will not only afford pleasure to Dickens lovers in particular, but will appeal with equal force to that wider audience which appreciate a telling and touching story.

"The film deserves every success."

Pathé are naturally delighted at this encouraging attitude on the part of the official organisation, especially as it is understood that the official organ of the Fellowship, *The Dickensian*, will recommend the picture to its branches throughout the country.

◆

THE LAUGHTON CAT

DUAL ROLE FOR J. OAKIE IN 'ALICE IN WONDERLAND'

"Alice in Wonderland," Lewis Carroll's beloved story, is to be produced by Paramount with a musical background.

An all-star cast will bring to life the famous characters which Alice found in Wonderland and on her trip "Through the Looking Glas."

To date, five players have been cast. Alison Skipworth will play the Duchess, Charlie Ruggles is to be the Mad Hatter, Charles Laughton the Cheshire Cat or the Walrus, Mary Boland the Red Queen, and Jack Oakie will have the dual rôle of both Tweedledee and Tweedledum.

Norman Taurog, director of "A Bedtime Story," who is preparing Maurice Chevalier's next, "The Way to Love," has been tentatively assigned direction of the picture.

NEW FOREIGN CHIEF FOR COLUMBIA

SEIDELMAN'S POST

IN line with its imposing foreign expansion plans, Columbia Pictures announce that J. H. Seidelman, formerly vice-president of Paramount International, has been appointed foreign manager for the company with headquarters in New York. Hannah Kass, hitherto identified with the New York end, leaves for Europe shortly to handle the company's foreign affairs for Continental Europe, with headquarters in Paris.

These new developments are in keeping with the imposing international distribution policy recently announced by Columbia, which is being inaugurated in England, where Joe Friedman, European general manager, is at present arranging the opening of branches throughout the British Isles to handle the Columbia product previously distributed by United Artists. Negotiations are also being completed for the opening of offices in a number of other important countries, soon to be announced.

International Expert

The appointment of Mr. Seidelman brings to Columbia Pictures one of the most prominent executives in the foreign sales field. As vice-president of Paramount International, he was in charge of that company's foreign activities all over the world.

During his association of thirteen years with Paramount he has been identified exclusively with the international field, and because of his extensive travels to all parts of the globe is thoroughly acquainted with the needs and problems of the various countries.

Miss Kass, who has been identified with the company since its inception, has been handling the New York foreign office for a number of years.

◆

T. R. Wood as Deputy Mayor

Trade Pioneer Honoured

The fact that Bilston will shortly become a borough brings in its course a signal honour to a well-known Midland exhibitor, Coun. T. R. Wood, C.C., who will become the first deputy-mayor of the borough.

When, in the application for the charter some time back, his name was put forward for this office, a fitting tribute was paid to his work in the district, for few municipal and charitable undertakings are complete without his help.

Coun. Wood is an "old showman" in the fullest sense, for he commenced operations at Bilston as far back as 1896, and to-day, with the exception of one hall, controls the whole of the entertainment interests in the town, together with halls at Bradeley and Wednesbury. He is a Cinema Veteran, a Rotarian, and from the municipal point of view, is associated with every committee in the town. As a county councillor he is connected with a number of committees of Staffordshire, and is a member of the South Staffs Smallpox Board.

KINEMA QUEUES IN STREETS

Workington Corporation has asked the police to assist in prohibiting kinema and other queues forming on footpaths, and the Town Clerk is to write to the kinema proprietors, in order that adequate access to the shops may be preserved.

Sam Livesey and Hannah Jones in COMMISSIONAIRE, an Edward G. Whiting production for M-G-M release

SELO
Ciné Service

BACKED by the vast experience and technical resources of Ilford Limited, Selo Ciné Service is fully qualified to give expert assistance on any subject relating to sensitized stock.

You are cordially invited to submit your problems and can rest assured that they will receive wholehearted attention in competent hands.

SELO
NEGATIVE
STOCK

Selo Negative Stock is but one item in a complete range of sensitized material for the ciné trade.

USE SELO
IT IS THE BEST OBTAINABLE

SELO CINÉ SALES DEPARTMENT
ILFORD
LIMITED
NATIONAL HOUSE · WARDOUR ST · LONDON · W·1
PHONE: GERRARD 4125

Gordon Harker and Violet Loraine in a scene from BRITANNIA OF BILLINGSGATE (Gaumont-Ideal), which continues for another week at the Capitol

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing July 17.

London

Astoria.—" The Mind Reader " and " She Had to Say Yes " (First National).

Capitol.—" Britannia of Billingsgate " (Gaumont-Ideal).

Carlton.—" International House " (Paramount).

Davis, Croydon.—" Employees Entrance " (First National) and " Deception " (U.A.).

Dominion.—" Men Must Fight " (M-G-M).

Empire.—" The Merry Monarch " (U.A.) and " Clear All Lines " (M-G-M).

Marble Arch Pavilion.—" Cavalcade."

New Gallery.—" It's a Boy " (W. and F.).

New Victoria.—" The Mind Reader " and " She Had to Say Yes " (First National).

Plaza.—" Jennie Gerhardt " (Paramount).

Regal.—" Picture Snatcher " (Warner).

Stoll.—" The Kiss Before the Mirror " (Universal) and " Sailor's Luck " (Fox).

Tivoli.—" Orders is Orders " (Gaumont-Ideal).

Birmingham

Forum.—" Private Jones " (Universal) and " Public Be Hanged " (P.D.C.).

Futurist.—" Hello, Everybody " (Paramount) and " King's Cup " (W. and F.).

Gaumont Palace.—" Blondie Johnson " (First National) and " When Strangers Marry " (U.A.).

Scala. — " Puppets of Fate " and " Daughter of To-day " (U.A.).

West End.—" Pleasure Cruise " and " Smoke Lightning " (Fox).

Bradford

Morley Street.—" Silver Dollar " and " Central Park " (First National).

New Victoria.—" King of the Ritz " and " Officer 13 " (Gaumont-Ideal).

St. George's Hall.—" Men Must Fight " (M-G-M) and " The Thrill of Youth " (Gaumont-Ideal).

The Empire.—" Humanity " (Fox) and " The Cowboy Counsellor " (Universal).

Theatre Royal.—" Just My Luck " (W. and F.) and " Called Back " (Radio).

The Regent.—" The Monkey's Paw " and " Goldie Gets Along " (Radio).

Bristol

Empire. — " Blondie Johnson " (First National) and " Timbuctoo " (Wardour).

Hippodrome.—" Just My Luck " and " The King's Cup " (W. and F.).

King's.—" No Other Woman " and " The Half-naked Truth " (Radio).

New Palace.—" Sailor's Luck " (Fox) and " The Ironmaster " (Gaumont-Ideal).

Regent.—" To-night is Ours " (Paramount) and " Trailing the Killer " (Gaumont-Ideal).

Stoll. — Mon.: " He Learned About Women " and " Wild Horse Mesa " (Paramount); Thurs.: " The Little Damozel " (W. and F.) and " Evenings for Sale " (Paramount).

Triangle.—" Blondie Johnson " (First National) and " Timbuctoo " (Wardour).

Whiteladies.—" No Other Woman " and " The Half-naked Truth " (Radio).

Cardiff

Capitol.—" Luxury Liner " and " Hello, Everybody " (Paramount).

Park Hall.—" Hot Pepper " (Fox) and " Dangerously Yours " (Fox).

Pavilion.—" Parachute Jumper " (Warner) and " Medicine Man " (Radio).

Queen's.—" Her Reputation " (Fox) and " Sister to Judas " (Butcher).

Edinburgh

Caley. — " Blondie Johnson " (First National and " The Melody Maker " (U.A.)

New Picture House.—" Humanity " (Fox) and " Our Fighting Navy " (Butcher).

New Victoria.—" Humanity " (Fox) and " Our Fighting Navy " (Butcher).

Palace.—" Let Us Be Gay " (M-G-M).

Playhouse.—" Letting in the Sunshine " (Wardour) and " The Public Be Hanged " (P.D.C.).

Rutland.—" Madam Butterfly " (Paramount) and " Self-Defence " (Pathé).

St. Andrew Square.—" Madam Butterfly " (Paramount) and " Self-Defence " (Pathé).

Synod Hall.—" Child of Manhattan " and " State Trooper " (U.A.).

Glasgow

Coliseum.—" Ladies They Talk About " (Warner) and " Behind the Counter " (P.D.C.).

Cranston's.—" Three Live Ghosts " and " Speed Demon " (Universal).

Green's Playhouse.—" Atlantide " (A.P.D.).

La Scala.—" Sunshine Susie " (Gaumont).

New Savoy.—" Grand Slam " and " Out of the Past " (Warner).

Regal.—" Ladies They Talk About " (Warner) and " Behind the Counter " (P.D.C.).

Regent.—" Lucky Devils " and " Little Orphan Annie " (Radio).

The Picture House.—" Pleasure Cruise " (Fox) and " Shriek in the Night " (Gaumont-Ideal).

Leeds

Coliseum.—" Goldie Gets Along " and " The Monkey's Paw " (Radio).

Majestic.—" King of the Ritz " (Gaumont-Ideal).

Paramount.—" She Done Him Wrong " (Paramount) and " Radio Parade " (Wardour).

Rialto.—" Rockabye " and " Men Are Such Fools " (Radio).

Scala.—" Goldie Gets Along " and " The Monkey's Paw " (Radio).

Liverpool

Forum.—" Luxury Liner " (Paramount).

Futurist.—" To-night is Ours " (Paramount).

Palais de Luxe.—" Let Us Be Gay " (M-G-M).

Prince of Wales.—" The Public Be Hanged " (P.D.C.).

Rialto.—" When Strangers Marry " (U.A.) and " House of Chance " (P.D.C.).

Royal Hippodrome.—" Parole Girl " (U.A.) and " Behind Jury Doors " (Brit. Lion).

Scala.—" Topaze " (Radio).

Trocadero.—" Sailors' Luck " and " Infernal Machine " (Fox).

Manchester

Deansgate.—" Nagana " (Universal).

Gaiety.—" Ladies They Talk About " (Warner).

Market Street.—" Happy Days " (M-G-M).

New Oxford.—" Happy Days " (M-G-M).

Paramount. — " Luxury Liner " (Paramount).

Piccadilly.—" Humanity " (Fox).

Theatre Royal.—" Child of Manhattan."

Newcastle

New Westgate.—" When Strangers Marry " (U.A.) and " The Missing Man " (Radio).

Pavilion.—" Pleasure Cruise " (Fox).

Paramount.—" Crime of the Century " (Paramount) and " She Had to Say Yes " (First National).

Queen's Hall.—" Pleasure Cruise " (Fox).

Stoll.—" Public Behind " (P.D.C.) and " Endurance " (W. and F.).

Sheffield

Albert Hall.—" Nagana " (Universal) and " To Brighton With Gladys " (Fox).

Central P.H.—" Woman of His House " and " Little Orphan Annie " (Radio).

Cinema House.—" Madam Butterfly "

Hippodrome.—" No Other Woman " and " Half-naked Truth " (Radio).

Regent P.H.—" Pleasure Cruise " (Fox) and " When Strangers Marry " (U.A.).

Union Street.—" The Great Decision " and " Sport Parade " (Radio).

◆

KINEMA INQUIRY

Committee Considered Unnecessary

In the House of Commons on Tuesday, J. C. M. Guy asked the Secretary of State for Scotland if he had considered the resolution sent to him based upon the report of the Edinburgh Kinema Inquiry Committee, and if he would consider the advisability of setting up a departmental committee to investigate the question of a kinema film censorship in Scotland and matters connected therewith.

Sir Godfrey Collins, in reply, said that he had considered the resolution based on a public meeting held on March 6 under the auspices of the Edinburgh Kinema Inquiry Committee, but he did not feel that an inquiry on the lines suggested was necessary.

He had in view that legislation might be required, but there was a possibility that the need for this might be avoided, and that aspect of the matter was now being explored.

COLUMBIA'S FIRST BRITISH PRODUCTION

New B. and D. Film Starts

From A Studio Correspondent

WORK on "The Lady is Willing," which, as announced in last week's *Kine.*, is to be the first British production of Columbia Pictures, is to start next Monday at the B. and D. studios at Elstree. Preparations for this production have been in hand for over four weeks, and the script has been prepared by Guy Bolton, the well-known English author.

As I have already announced, Leslie Howard, probably the most popular film actor of the two continents, has been signed by Harry Cohn, president of Columbia.

Another important engagement is that of Cedric Hardwicke, considered by many critics to be England's greatest actor, and by Mr. Cohn, the greatest in the world. Mr. Hardwicke is at present playing in London's biggest play success, "The Late Christopher Bean," at the St. James's Theatre, under the ægis of Gilbert Miller, who will direct "The Lady is Willing," thus continuing an association with Hardwicke, who is under a long term contract to Miller.

Gilbert Miller, who is to direct the first Columbia British production

At the moment of writing, Mr. Cohn is in a dilemma whom to cast for the leading lady.

The technical staff has been appointed. Joseph Walker, A.S.C., who photographed "American Madness" and "The Bitter Tea of General Yen," will be chief cameraman, the supervisor of photography will be George Seid, and Edward Bernds is to be responsible for the sound mixing. O. F Werndorff is in charge of the art direction, and the script is by Guy Bolton.

IRISH STORY
For Henry Edwards

I learn from Herbert Wilcox that Henry Edwards will direct and star in the next production to be made at the B. and D. studios, with Chrissie White playing opposite him.

The subject is "General John Regan," by George A. Birmingham, which in play form was Charles Hawtree's greatest success. Lennox Robinson, director of the Abbey Theatre Players, and author of "The White-Headed Boy" and other famous plays, has written the scenario and dialogue. Exteriors will be made in Ireland, and it is almost certain that members of the Irish Players will appear prominently in the cast.

The association of Henry Edwards and Chrissie White is one of the most famous in British film history, and their appearance together again will be greeted with enthusiasm.

Mr. Edwards' first talkie under the B. and D. banner was "The Flag Lieutenant," which established him immediately as a front-rank talkie personality, and has achieved splendid box-office figures throughout the world.

His new subject follows "The Flag Lieutenant" tradition, since it is a vigorous straightforward story introducing Henry Edwards as the lighthearted "Dr. O'Grady," who does so much for General John Regan and his memory.

O.K. "SKIPPER"
Says W. W. Jacobs

That W. W. Jacobs' story, "The Skipper of the Osprey," will reach exhibitors with the full flavour of its fascinating story and romantic setting intact would seem assured, judging from the reaction of W. W. Jacobs himself. Not only has the script met with the author's approval, but at A.T.P.'s invitation the famous writer of "Old Salt" and shipping stories "signed up" on Saturday last for a day on board the Osprey in the lower Thames., along with the skipper Renee Gadd, Ian Hunter, Clive Currie and the rest of the crew of the brown-sailed picturesque craft.

Not always do authors see eye to eye with the producer—and when it comes to tides, Thames currents, rigging of sailing barges and familiarity with the jargon of the sea, W. W. Jacobs' well known intimacy therewith might well have given Director Walker and the A.T.P. tide-waiter lore technicians some tremors. When W. W. stepped aboard it was an anxious moment for Director Norman Walker, but ship and ship's company received the Jacobs' O.K. Even Horace Judge's somewhat unnautical "Aye, Aye, Sir," passed muster, albeit with an indulgent humorous twinkle in the Jacobsian eye.

THE "OSPREY" SAILS
Authentic Atmosphere

With the Osprey in mid-stream, big ocean freighters passing out to sea, and with the training ships *Arethusa* and *Worcester*, in the picture, Mr. Jacobs told me he could wish for no more inspiring setting. The story! One of the most captivating selected from Jacobs' "Many Cargoes." The Osprey goes to sea, skippered by the "Old Man's" pretty daughter, the crew headed by a mate who brooked it ill to take orders from a girl. But "orders is orders," says the girl, to the discomfort of Mr. Mate, in whose successor the author found his "heavy." With delightful Jacobsian "twist" the story reaches its climax and a happy solution, with wedding bells.

The combination of British drama, eye-filling natural settings of the Thames, and the open sea and the picturesqueness of the sailing craft itself, all filmed in Raycol colour, bids fair to make A.B.F.D.'s "Skipper of the Osprey" a distinctive offering.

"CUCKOO IN THE NEST"
Walls' Dual G.-B. Role

"Cuckoo in the Nest," which went into production on Wednesday at Shepherd's Bush, is the second of the series of pictures to be directed for Gaumont-British by Tom Walls. The scenario has been written by A. R. Rawlinson and the screen adaptation and the dialogue are the work of Ben Travers.

This popular farce is essentially a story of highly amusing and very embarrassing situations between a man and a woman who are forced to spend the night in the same room at a country inn. In addition to his work as director, Tom Walls is playing the rôle of Bone, a middle-aged toper, complete with red nose and hazy eyes.

GRACE EDWIN
Makes Film Debut

Mrs. Bone, the domineering and suspicious wife, is played by Grace Edwin, who is making her first film appearance. She has shown an unusual adaptability in strange surroundings. Ralph Lynn is inevitably "Peter," and Marguerite Hickett, Yvonne Arnaud, whose charming personality and infectious laugh has so wide an appeal. The part of Barbara Wickham has been entrusted to Veronica Rose.

The difficult Mrs. Spoker, proprietress of the hotel, is played by Mary Brough, while Robertson Hare will appear as the Rev. Sloley-Jones, a clergyman who is in trouble with his motor-cycle. Peter Gawthorne is Claude Hickett, M.P.; Roger Livesey, Alfred, the barman; Gordon James, Noony; Norah Howard, Gladys, the chambermaid; and Mark Daly, Lumper.

"FRIDAY THE THIRTEENTH"
Started on Tuesday

On Tuesday, Victor Saville begins work at Islington on "Friday, the Thirteenth," an original story, written by Sidney Gilliatt and I. Moresby-White, from which Emlyn Williams, recently put under contract by Gaumont-British, has prepared the screen adaptation and dialogue.

Various London types are seen in an omnibus, the kind of casual grouping that 's happening at every minute of the day. The story then divides itself off into different sections, and we see the events in each one's life that have immediately preceded their getting on to the 'bus.

A BUSMAN'S STORY
Typical Londoners Filmed

An accident to the 'bus has remarkable consequence in each one's life, and for the most part prevents disaster or misfortune of some kind from overtaking them. Victor Saville has chosen the cast with the intention of massing Gaumont-British stars and players, thus ensuring that each part will be played with full effectiveness.

It is a story with a unique appeal, revealing the comedy and pathos of the daily life of a group of people to be found at any hour of the day in London.

Cast for the picture are Jessie Matthews, Sonnie Hale, Emlyn Williams, Edmund Gwenn, Gordon Harker, Mary Jerrold, Eliot Makeham, Belle Chrystall, Leonora Corbett, Max Miller, Percy Parsons, Alfred Drayton, Martita Hunt, Hartley Power, Ralph Richardson, Donald Calthrop, Cyril Smith, Robertson Hare, John Clifford, Ursula Jeans, D. A. Clarke-Smith, Frank Lawton, O. B. Clarence, and Harold Warrender.

In order to fulfil his film contract, and at the same time appear with the Peddlers, Leslie Fuller now flies to Elstree in the morning and returns to Margate at night. Here he is arriving at Radlett Aerodrome at 8 a.m.

"THAT'S A GOOD GIRL"
Brilliant Opera Sequence

Jack Buchanan has been concentrating fo. the past few days in the biggest interior sequence of "That's a Good Girl," his latest British and Dominions production. This covers action in an opera house, including a full operatic scene, which has been reproduced in perfect detail at Boreham Wood.

A complete stage and orchestra pit have been built in the studio, and the "set" also comprises part of the theatre auditorium. A chorus of fifty-five trained singers and a full orchestra have taken part in this sequence, the music of which has been specially composed by Philip Braham, musical director of the picture.

The opera scene, in which Jack Buchanan and Vera Pearce will both be seen, have been photographed by four cameras simultaneously, under the direction of F. A. Young, B. and D.'s chief cameraman.

STUDIO HOLIDAY
B.I.P. Takes a Breather

Following the completion of the programme which forms the subject of the current Wardour programme, and to obviate production getting too far ahead of distribution, the experiment of closing the B.I.P. studios for a short period, which was tried last year, and proved so successful, is to be repeated this year.

During the months of September and October "shooting" will be suspended, and the studios will close down for a short vacation. This will enable all the studio administrative staff to take their annual leave at the same period and also allow extra time for preparation of scripts and alignment of production plans for the winter schedule of productions, *i.e.*, Wardour's releases from August, 1934, onwards.

FAMOUS BOXERS
In "The Bermondsey Kid"

"The Bermondsey Kid," which is now in production at Teddington, will have a cast of boxing champions unparalleled by any other picture. Len Harvey, British middleweight, and George Cook, Australian heavyweight, are two of the famous boxers in the cast, and in addition, there is Harry Mason, the light-weight champion, and David Evans, the Secondary Schools' champion of Great Britain, will also be seen in the ring.

Irving Asher tells me that Esmond Knight, who is the star of the picture, shapes extremely well in the rôle of the young champion. Harry Mason, who has been training him at Teddington, has to be knocked out by him in one of the big fights in the film. Irving Asher hopes to complete "The Bermondsey Kid" this week.

G.-B. SIGNS ROYCE
To Work with Tim Whelan

Edward Royce, the well-known theatrical producer, has been signed by Gaumont-British. He will work with Tim Whelan in the next Cicely Courtneidge picture, "Aunt Sally," to be made shortly at Islington. This picture will contain a number of original spectacular features, the arrangement of which will be in the hands of Edward Royce.

He has been associated for a number of years with many successful productions, both on stage and screen. These include eight years at Daly's Theatre and a long association with Ziegfeld's Follies.

He has worked on two films with Fox Films, and was associated with Harold Lloyd in the making of "Movie Crazy."

"THE WANDERING JEW"
A Jousting at Sound City

Julius Hagen has arranged for the big exterior sequence of the Knights' Tournament in the second phase of "The Wandering Jew" to be shot in the grounds of Sound City, Shepperton, and, given good weather, Maurice Elvey will complete this phase by the end of the week.

A vast arena has been constructed for the tourney, and a crowd of several hundred will watch and yell their encouragement to the participants in the jousting. Incidentally, there are very few who excel in this ancient sport to-day, but Maurice Elvey has been fortunate enough to obtain the services of experts from the Military Tattoo.

The chief parts of the second phase of "The Wandering Jew," which is a Twickenham Film Studios' production for W. and F. release, are played by Conrad Veidt, Anne Grey, Bertram Wallis, Denis Hoey and Victor Abbas.

"JACK AHOY"
Walter Forde Preparing

Walter Forde is at work on the preparation of a new film which will star Jack Hulbert in the perennially attractive rôle of a sailor.

"TIGER BAY"
Revolution in Ealing

To the many "meaty" incidents and colourful action of "Tiger Bay," producer Bray Wyndham added still another when the strikingly realistic revolution in Jehol scenes were shot this week.

Hordes of yellow-skinned Chinese troops, straw hatted and with rifles and unbrellas complete, as per their custom, swarmed over the A.T.P. lot and stormed the administration buildings which were barricaded in defence under the warlike incitement of Major Horan, production chief. G.O.C. J. Elder Wills directed Anna May Wong in the rescue of the little British girl whom the scene of rapine left doubly orphaned.

The roll of rifle volleys, the rat-tat-tat of machine-guns plus volumes of smoke rolling over the town brought crowds of astonished citizens to the scene, only to learn that for the nonce Ealing was located in revolutionary Jehol.

"THIS IS THE LIFE"
Binnie Hale's First Film

"This is the Life" has been decided upon as the title of the British Lion comedy which was tentatively named "The Singing Kettle," whilst under production. Work on this film has just been completed at the Beaconsfield studios.

Gordon Harker and Binnie Hale, who makes her film debut, are the stars. They are supported by Ray Milland, Betty Astell, Jack Barty, Charles Heslop, Ben Weldon, and Percy Parsons. Albert de Courville is the director.

'THE MAN WITH A MILLION'
Starting at Teddington

Irving Asher has signed a fine cast for his next picture. "The Man with a Million" goes into production at Teddington this week, and the stars include such well-known people as Edmund Gwenn, Viola Compton, Eve Gray, Clifford Heatherly, D. A. Clarke-Smith and Ivy Tresmand.

GEORGE GEE AND GINA MALO
Signed by British Lion

George Gee and Gina Malo are the stars of the latest British Lion comedy, "You'll Strike it Rich," an original story by Michael Barringer.

Leslie Hiscott, who is directing, has already started work at Beaconsfield. The stars will be supported by Davy Burnaby, Betty Astell, Ernest Sefton, Cyril Raymond, Wilfred Lawson, and Hal Walters.

A number of original song and dance tunes specially composed by Reggie Bristow will be introduced.

Last week, the offices of the "Sprouto Hair Restorer Company," an important sequence, was "shot," with George Gee on "top of his form" in his rôle of Eddie Smart, a down-trodden clerk who is always doing the wrong thing. In this sequence he also sings and dances in his inimitable style.

John Loder, who has just completed his part in "Henry VIII" for London Film Productions, has been signed to play opposite Annabella in "La Bataille," the most important French production this year, and to take the equivalent rôle in the English version.

ALL-MAINS SOUND-FILM TESTING MACHINES
SEND FOR FULL PARTICULARS
MOY-OMNIA
GREENLAND PLACE, CAMDEN TOWN, LONDON, N.W.1.
'PHONE GULLIVER 8451-3

FORTY-SIX FEATURES IN M-G-M LINE UP

AMBITIOUS PRODUCTION PLANS

Short Subject Schedule

FORTY-SIX feature productions are announced by Metro-Goldwyn-Mayer for the coming season, together with a supplementary programme of short subjects. Significant in the announcements is the appearance again of Greta Garbo, who has begun work at the studio following her recent European trip. Likewise, the return from Europe shortly of Norma Shearer with her husband, Irving Thalberg, will signify the resumption of their activities at M-G-M.

The list is headed by six special productions, several of which will have multi-star casts. They comprise "Dark to Dawn," "Soviet," "The Hollywood Party," "Tarzan and His Mate," a Marie Dressler production, and "Two Thieves."

Sam Eckman, jun., who announces M-G-M's great production plans

"Dark to Dawn" has an imposing assemblage of stars, including John and Lionel Barrymore, Helen Hayes, Robert Montgomery, Clark Gable and Myrna Loy. Clarence Brown directed.

"The Hollywood Party" will have fifteen stellar names in the cast, including Joan Crawford, Jean Harlow, Lupe Velez, Jimmy Durante, Marie Dressler, Lee Tracy, Nils Asther, Jean Hersholt, Charles Butterworth and Jack Pearl. Edmund Goulding is director of this all-star musical entertainment.

Modern Russia

"Soviet" deals with the rise to power in present-day Russia of an uncultured peasant, and in the leading rôles will be Wallace Beery, Jean Harlow and Clark Gable. "Tarzan and His Mate" will again bring Johnny Weissmuller, Maureen O'Sullivan and Neil Hamilton to the screen, in a sequel especially written by Edgar Rice Burroughs.

"Ben Hur" Spectacle

"Two Thieves" is planned as a dramatic spectacle on the order of "Ben Hur," and will co-star Clark Gable and Robert Montgomery. The story is set against a background of ancient Palestine.

Of three special co-starring productions, one will be a story for Joan Crawford and Clark Gable, another one will bring together Jean Harlow and Gable, and the third will co-star Wallace Beery and Gable.

Individual starring vehicles include three films for Jean Harlow, three for Lee Tracy, two pictures each for Greta Garbo, Joan Crawford and Helen Hayes. Jimmy Durante, together with Stuart Erwin, will also be seen in two starring pictures. There will be at least one each for Marion Davies, Clark Gable, Norma Shearer, John Barrymore, Lionel Barrymore, Ramon Novarro, Wallace Beery, Robert Montgomery, Ed Wynn and Jack Pearl. Laurel and Hardy will again be seen in two full-length features, in addition to their regular appearance in Hal Roach two-reelers.

M-G-M's new season films include also four Cosmopolitan productions, and a group of nine Marquee productions with stories of diversified current interest, and features by all-star casts.

Two Road Shows

Not included in the announced list, pending completion at the studios, are two road show specials which it is anticipated will assume outstanding places in the calendar of the coming year. These are "Dinner at Eight" and "Eskimo."

"Dinner at Eight," the film of the recent Palace Theatre success, presents what would appear to be the most important list of stars ever assembled for a single picture in the persons of Marie Dressler, John and Lionel Barrymore, Wallace Beery, Jean Harlow, Lee Tracy, Billie Burke, Edmund Lowe, Phillips Holmes, Grant Mitchell, Jean Hersholt and Madge Evans. George Cukor directed.

"Eskimo" represents more than a year of intensive location work in the Arctic, with a cast made up of native actors. W. S. Van Dyke, who did "Trader Horn" and "White Shadows in the South Seas," directed.

Story Material

Among the successful novels and plays acquired by M-G-M are the current American Theatre Guild presentation, "Biography," Robert E. Sherwood's "The Road to Rome," "The Barretts of Wimpole Street," "The Late Christopher Bean," and the musical production, "The Cat and the Fiddle."

"The Good Earth" and "The Fountain," two international best-sellers, A. J. Cronin's "Grand Canary," Edith Wharton's "The Old Maid," Somerset Maugham's "The Painted Veil," the Pulitzer prize novel "Laughing Boy," Vina Delmar's new serial "Pretty Sadie McKee," "The Garden of Allah," "The Education of a Princess," and Stefan Zweig's "Marie Antoinette," will provide film stories. They will, of course, be supplemented by forthcoming plays and novels which may be acquired later and by original stories.

Producers and supervisors now actively at work at the studios, shaping the new season schedule under the direction of Louis B. Mayer, are David O. Selznick, Harry Rapf, Hunt Stromberg, Edward Mannix, Al Lewin, Bernie Hyman, Lawrence Weingarten, Walter Wanger, Lucien Hubbard, Howard Hawks, Sidney Franklin, John Considine, jun., Lou Edelman and Frank Davies.

Shorts Line-Up

Fifty-six two-reel short features and forty-nine one-reel subjects are announced, representing a decided increase over the output for the preceding year. Forty-two of these will be Hal Roach comedies. Among the Hal Roach comedy releases will be six Laurel-Hardy comedies, eight Charley Chase starring vehicles, and six "Our Gang" pictures. "The Music Box" will make their new group of six comedies at the Roach lot, in addition to two feature-length comedies.

Three new production units will be introduced this season by Roach. One of these is a Thelma Todd-Patsy Kelly co-starring comedy team, another a musical comedy unit headed by Billy Gilbert and Lillian Moore, while a third party will be known as the Hal Roach All-Stars, presenting comedies of diversified appeal. The last-mentioned will introduce to the picture public two English comedians signed by Mr. Roach on his recent trip abroad, Douglas Wakefield and Billy Nelson, who will work in a group of eight comedies.

Five different short subject series will be made under the supervision of Harry Rapf, with Jack Cummings as producer. Other groups of shorts to be produced on the M-G-M lot comprise twelve one-reel Oddities, which will include the most varied material in the line of sports, adventure, wild animals and birds, and will have explanatory remarks by Pete Smith; six two-reel musicals presenting famous stage and screen personalities; six "Madcap Movies," one-reel films with Pete Smith as monologuist, presenting a complete movie-show in a single reel; and six one-reel musical revues with a master of ceremonies and novelty of ideas.

One-reel releases comprise twelve FitzPatrick Traveltalks and thirteen Willie Whopper cartoon comedies.

Buster Crabbe as the lion man in KING OF THE JUNGLE (Paramount)

'KING OF THE JUNGLE'

SENTIMENT AND WILD LIFE THRILLS

"Bookings on 'King of the Jungle' up to the present have exceeded our biggest expectations," stated Montague Goldman, general sales manager of Paramount, "and so far we have actually only touched the fringe.

"Ever since I first saw this picture I have been enthusiastic about its possibilities and the business it did at the Plaza, which resulted in an extended run at the peak of the heat-wave, showed that the public was of a like mind.

Thrills and Sentiment

"The reason for its enormous popularity is not hard to seek. You have thrills, romance, fascinating wild life and unusual sentiment which appeals to young and old alike. Nobody can be indifferent to the child-like love of the herculean Lion Man for his 'jungle cats,' and young and old will be charmed by the naive human sympathy of his character.

"The thrills, of course, are outstanding. The action of the first reel has a tremendous punch such as you get at the climax of most pictures. From this point on 'King of the Jungle' builds up to a climax which is the most terrific in suspense and excitement I have ever seen.

"I don't think I am far wrong in saying **that these things will sell tickets, and exhibitors, I am happy to say, have unmistakably endorsed my opinion."**

Katharine Hepburn, described as Garbo's rival

NEW FILM STYLES IN HOLLYWOOD

"CAVALCADE" THEME POPULAR

TWO new types of motion picture entertainment have attained popularity with motion picture audiences during the last few months, and production is reacting toward the new trend, a survey of various studio activities in Hollywood indicates.

The life story, carrying a single character through the major portion of his life, and the period picture, are vying for first honours, according to producers' reports.

To take advantage of this tendency Paramount has placed in production Theodore Dreiser's "Jennie Gerhardt," a life story featuring Sylvia Sidney. George Arliss is making "Voltaire" for another studio, and a third is about to start "The American," based on the life of Anton Cermak.

Life Stories Popular

Four recently released life stories were "Cavalcade," "The Great Jasper," "The Conquerors," and "'Frisco Jenny." All of these start from twenty-five to fifty years ago, and bring a character up to the present day.

The period pictures begin and end in history. Cecil B. De Mille's "The Sign of the Cross" is credited with starting the recent popularity of this type. Mae West's "She Done Him Wrong" is distinctly of the period type. So are "Rasputin," "Silver Dollar," and "Warrior's Husband," among recent releases.

Marlene Dietrich's "The Song of Songs," from Paramount, takes place twenty-five years ago. "Little Women," which is scheduled to start soon, takes place seventy years ago, and "Berkeley Square" goes even farther into the past.

PRESS PRAISE "CHRISTOPHER STRONG"

Miss Hepburn's Great Performance

RADIO must have been awaiting the Press and public reception to "Christopher Strong," which is playing this week at the Plaza, with more than usual impatience, for it is Katharine Hepburn's second picture and her first as a star.

After the performance she gave in "A Bill of Divorcement," the majority of the Press critics prophesied great things for this intensely dynamic personality, and "Christopher Strong" has justified these prophecies to the hilt.

Seldom have the lay and Trade Press critics been so unanimous as they have in their unstinted praise of both Katharine Hepburn and the picture itself. There is not one discordant voice.

"A Magnificent Personality"

Here are some excerpts from the very eulogistic reviews:—

In the *News Chronicle*, E. A. Baughan says "Katharine Hepburn has a personality you cannot ignore. She portrays the daring flying woman with a strength of conviction you seldom see on the screen."

"Katharine Hepburn," according to the *Daily Sketch*, "is a most intelligent sensitive actress. She is attractive, chic, daring, modern and unusual," while the reviewer of the *Daily Express* declares: "A new star. She has a magnificent personality. I don't know of anyone else who could have successfully tackled the part she has here."

A Rival to Garbo

"The best film of the week," is Campbell Dixon's summing up in the *Daily Telegraph*. "Artistically she (Katharine Hepburn) is already in the front rank," and Ernest Betts, in the *Evening Standard*, considers Miss Hepburn a real rival to Garbo. "Everyone in London will rave over Katharine Hepburn. In only her second picture she emerges as a great star."

"She gives a performance in 'Christopher Strong' which leaves no doubt that we have a new addition to the gallery of talkie great ones," says Cedric Belfrage in the *Sunday Express*, and Seton Margrave in the *Daily Mail* says "Christopher Strong" is a fine picture, and reminds his readers that after "A Bill of Divorcement" he prophesied great success for Katharine Hepburn. That prophecy is more than fulfilled. A brave and splendid film, splendidly produced.

A final word of praise comes from the *Sunday Dispatch* critic, who gives his opinion that "In any ordinary week 'Christopher Strong' would tower over its contemporaries."

From which it will be seen that Katharine Hepburn is now a figure in the land, and that her name means tickets at the box-office as much as any of the accepted stars.

Her next picture is "Morning Glory" which she has just finished under Lowell Sherman's direction, following which she is to play "Jo" in Louisa M. Alcott's immortal "Little Women."

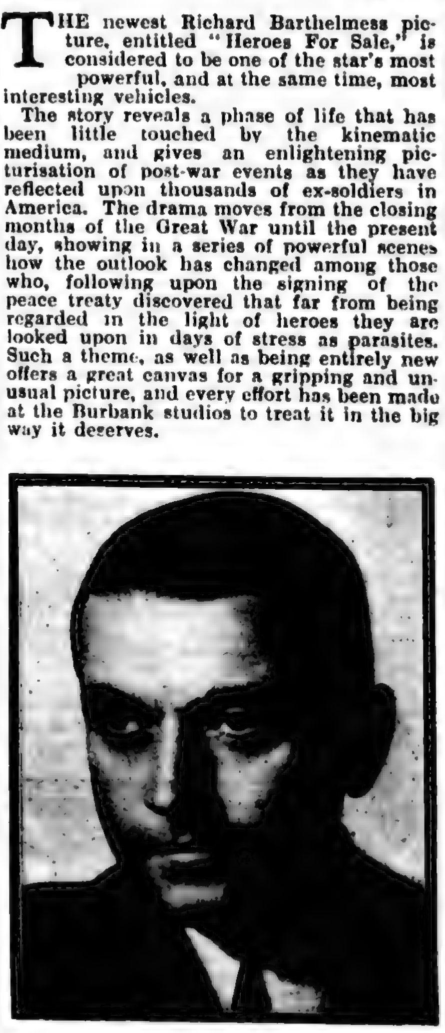
Unusual Barthelmess Subject

"HEROES FOR SALE" FOR TRADE SHOW

Powerful Story

THE newest Richard Barthelmess picture, entitled "Heroes For Sale," is considered to be one of the star's most powerful, and at the same time, most interesting vehicles.

The story reveals a phase of life that has been little touched by the kinematic medium, and gives an enlightening picturisation of post-war events as they have reflected upon thousands of ex-soldiers in America. The drama moves from the closing months of the Great War until the present day, showing in a series of powerful scenes how the outlook has changed among those who, following upon the signing of the peace treaty discovered that far from being regarded in the light of heroes they are looked upon in days of stress as parasites. Such a theme, as well as being entirely new offers a great canvas for a gripping and unusual picture, and every effort has been made at the Burbank studios to treat it in the big way it deserves.



Richard Barthelmess in HEROES FOR SALE (First National)

Richard Barthelmess takes the rôle of a young private in the Army who, with his captain, performs a deed of great valour, but is robbed of the recognition he deserves by his officer who, although he proves a despicable coward, is decorated for bravery, in the other's stead. Later, when the war is over, the two meet again, but in different circumstances, and there commences a stirring sequel which is doubly interesting because it brings before audiences many of the social problems that have arisen in recent years.

Outstanding Cast

Such a picture demands a big cast, and "Heroes For Sale" has what is undeniably one of the largest ever assigned to one picture. Richard Barthelmess is supported by Loretta Young and Aline MacMahon in the two feminine leads, and over a score of other players are seen, including Gordon Westcott, Robert Barrat, Charles Grapewin, Berton Churchill, Grant Mitchell, James Murray, Robert McWade, Margaret Seddon, Arthur Vinton, John Marston, Tammany Young, Robert Elliott and Willard Robertson.

One of First National's most experienced directors, William A. Wellman, megaphoned the drama, which is by way of being his most imposing assignment to date.

D. E. Griffiths, managing director of First National, is arranging to show "Heroes For Sale" at a very early date.

"Strictly in Confidence"

Another picture for early Trade showing is the Teddington production, "Strictly in Confidence," directed by Clyde Cook, the Hollywood director and comedian, who has appeared in a number of First National's Burbank productions.

"Strictly in Confidence" is a comedy with many peppy situations and some fast action. James Finlayson, the very popular Hollywood comedy star, takes the leading rôle, aided by Reginald Purdell, Betty Amann, Cecil Humphreys, Kate Johnson, Roy Findlay, Fred Culley and Joseph Cunningham.

The story revolves around a gang of confidence tricksters, and the efforts of two reporters who endeavour to track them down. Although there are some exciting dramatic interludes and much romance, the story has **been developed mainly in a light comedy vein, and Finlayson is said to score readily with his fund of amusing gags.**

Universal's 48 Releases for Next Year

IG PICTURES AT THE RATE OF ONE A WEEK

UNIV SAL's most important product at uncement in recent years was n this week by S. F. Ditcham, n ging director, who revealed that 48 l eatures are scheduled to be released at rate of one a week, and in addition the re five super-serials and hundreds of s of shorts are included.

"Univ has had an exceptionally successful t ng year," Mr. Ditcham stated, "and du this Mr. Laemmle has decided to increa he production of output of features an orts by 34 per cent. In conveying t ws to me, Mr. Laemmle said: 'I see pl of fair weather and prosperity ahead f his Industry. The Industry is looking upport in larger quantities from those w ave weathered the storm of the last few safely and sanely. Universal is respondi that call and responsibility.' "

The Sta

"Laem , Junr., announces a great line-up of sta already on the Universal roster,' states M Ditcham. "Those already under contract lude Paul Lukas, Jan Kiepura, Lionel A ll, Lew Ayres, John Boles, Benita Hume, l ard Everett Horton, Mary Brian,

S. F. Ditcham, Managing Director of Universal

Rod La Rocque, Slim Summerville and Zasu Pitts, Gloria Stuart, Charlie Murray and George Sidney, Claude Rains, the London stage and screen star, Chester Morris, June Knight, Billie Burke, Edna Mae Oliver, June Clyde, Margaret Sullavan, a sensational beauty from the stage, James Dunn, Natalie Moorhead, Ken Maynard, Leo Carillo, Bramwell Fletcher, Walter Catlett, Una Merkel, Lilian Miles, Bernice Claire, Alexander Grey and many more too numerous to mention.

"There is also the finest line-up of directors tha Universal has had. They include James W hale, E. A. Dupont, John M. Stahl, who is o make more like 'Back Street,' Eddie B zzell, the comedy ace, Tay Garnett, Karl Fr nd, Harry Pollard, whose 'Show Boat' w l long be remembered, Edward Laemml the brothers William and Robert Wyler, l rt Neumann, who recently made 'The B Cage,' Ray Taylor, serial ace, Murray th and James W. Horne.

Januar Releases

"The rst picture of the year will be 'Don't on Love,' a high-speed romantic drama young gunman who makes, and loses a at fortune, starring Lew Ayres, with G r Rogers, which Murray Roth directed

"Th ll be followed by the new Slim Summe le-Zasu Pitts comedy, 'Her First Mate,' which William Wyler introduces some re rkably fine sea backgrounds.

"Pa ukas stars in 'The Secret of the Blue R ,' another of the January releases, with a including Lionel Atwill, Lilian Bond, Gloria Stuart.

"Th nth will be completed by 'Only Yester which the Laemmles believe will be outstanding hit of the year. The dazzlin st includes John Boles, Margaret Sullava Benita Hume, Edward Everett Horton llie Burke, Edna Mae Oliver, Natalie rhead, June Clyde, Arthur Hoyt, Marie l st, Onslow Stevens, Oscar Apfel, Barry on, Franklin Pangborn, Bramwell F ner, Hugh Enfield, and Betty Blythe, others. John M. Stahl is directing.

H. G. ells' Thriller

"Fe ry releases include two big musica ectacles, 'Shoot the Works' and 'Lilies Broadway,' H. G. Wells' 'The Invisib Man' and 'S.O.S. Iceberg.' The Londo r, Claude Rains, has the uncanny rôle o the invisible man, with Una O'Con Henry Travers, Dudley Digges, and C r Morris. James Whale has set out to e this his biggest picture.

"Th rst of the big musicals, 'Shoot the W s,' is nearing completion at the Long I nd studios, New York, under the directio of Karl Freund and Monte Brice. Not a all feature will be the chorus of fifty p ed Broadway beauties, while the cast in udes Mary Brian, Alexander Grey, Bernic Claire, Herbert Rawlinson, Lilian Miles, Roger Pryor (the stage star), and several eadliners from the stage and radio. There i great rivalry between 'Shoot the Works' and 'Lilies of Broadway' for being the r's most tuneful, light and bright musica show.

"June Knight, Broadway's biggest singing and dancing star, has the lead in the latter, with Mary Carlisle, Sally O'Neil, George E. Stone, Dorothy Burgess, Maude Eburne, Oscar Apfel, Edmund Breese, and Richard Carle. This is E. A. Dupont's vehicle.

" 'S.O.S. Iceberg' should make a sensation. It represents a year's work in Greenland among the icebergs and snowfields of the frozen North. There is no question of this being a travel picture only. A regular Universal unit was sent to Greenland, and the stars include Rod La Rocque, Leni Riefenstahl and Gibson Gowland.

Another Stahl Picture

"Charles Norris and John Stahl, the author and director, respectively, of 'Seed,' have produced 'Zest,' which presents a brilliant human story in a modern setting.

"James Dunn and Margaret Sullavan will co-star in 'The Good, Red Bricks,' which Harry Pollard is to direct, for release in March. This will be followed by 'The Man Who Reclaimed His Head,' starring Claude Rains, a big American stage hit, which may shortly be presented in London. March is completed by another big Slim Summerville-Zasu Pitts co-starring comedy, 'Love, Honour and, Oh, Baby.'

Edna Ferber—Fannie Hurst

"Edna Ferber has a 'Show Boat' successor in 'Glamour,' which is to be directed by Lois Weber for April release. Another famous author, Fannie Hurst, contributes 'Imitation of Life,' and John M. Stahl, who directed her story, 'Back Street,' will handle the megaphone. 'Daughter of the Seas,' an unusual under-water novelty romance, produced by Ben Ziedman, will be released in April, the fourth production in the month being 'When the Time Comes,' an elaborate musical film.

Jan Kiepura's First

"Plans have been made to star Jan Kiepura in a big musical production, at the moment untitled, for release in May.

"Grand Hotel" Author

"Elmer Rice's famous play, 'The Left Bank,' will be released in May. 'Ma Cinderella,' by Harold Bell Wright, one of the most-read authors of adventures in the world, and 'I Loved a Man,' by Vicki Baum, author of 'Grand Hotel,' will also be released in May.

"June will bring a further Slim Summerville-Zasu Pitts all-star feature comedy, 'Nervous Lovers,' from the pen of no less than P. G. Wodehouse. 'That's Gratitude,' 'Rigadoon' (from the stage hit), and 'The Great Ziegfeld,' will all be released in June.

Ziegfeld Extravaganza

" 'The Great Ziegfeld,' a colourful extravaganza, based on the life of the world-famous showman, brings to the screen international song hits and gathering of the world's beauty, worthy of the great showman. Billie Burke, widow of Ziegfeld, is working on the story, and may possibly star in the film.

"Ken Maynard is director and star of 'Fiddlin' Buckaroo,' a July release. A Lew Ayres starring production will follow immediately. Another July release will be 'Take a Chance,' based on the season's biggest Broadway musical hit. Completing the month will be 'Diggers in Blighty,' a big comedy, with Pat Hanna and George Moon.

Gloria Stuart—Star

"Gloria Stuart will make her starring début in the August release, 'The Exquisite Thief,' a society crook drama, which will be followed by a further Slim Summerville-Zasu Pitts production. Elmer Rice's stage success, 'Counsellor at Law,' and a Ken Maynard production, 'Sling Shot Landon.'

"September will open up with Pirandello's famous 'Marriage Interlude,' followed by Paul Lukas in 'Giant Plane,' a big air drama. Another essay into the eerie, 'The Wizard,' is a September release, as is another Lew Ayres starring production.

"Ward Morehouse's play, 'Bagdad on the Hudson,' is scheduled as an October release under the title of 'One Glamorous Night.' Spencer Tracy is the likely star of 'Kid Gloves,' a fast-action romantic drama, for release in October. John Huston's heart-appeal story, 'The Forgotten Boy' and 'In the Wake of the Bounty,' are other October releases. The last named was filmed by Charles Chauvel's expedition in Tahiti.

South Seas Expedition

"Another big expedition film, 'Nature in the Raw,' which is being made in the South Seas, will be released in November, in which month are scheduled Robert Louis Stevenson's thriller, 'The Suicide Club,' Ken Maynard's 'Daring Danger' and 'The Behaviour of Mrs. Crane.'

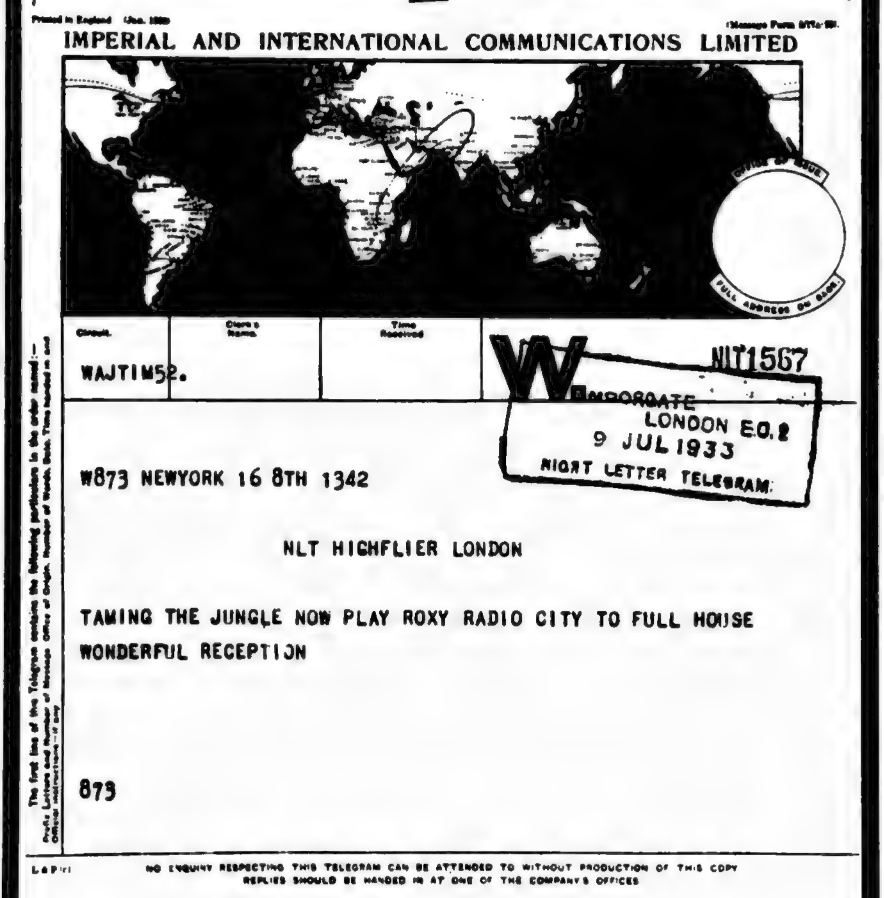
"Completing the year, December releases will be 'Blue Beard,' a sensational thriller, 'The Orchid Lady,' a modern romance, a Slim Summerville and Zasu Pitts all-star comedy, and a Ken Maynard production, as yet untitled.

Five Super Serials

"Serials have a definite place in the programme, and they are wanted to-day, both by the public and by the exhibitor. Consequently, we have enlarged the schedule, arranged to spend more money on each and ordered the best brains and talent procurable to make them.

"The five productions selected are 'Gordon of Ghost City,' with Buck Jones, 'Phantom of the Deep,' with Richard Talmadge, 'The Vanishing Shadow,' 'The Adventures of Anne,' a mystery thriller with music, and 'The Perils of Pauline.'

NOW PLAYING
ROXY RADIO CITY
NEW YORK.
EQUITY'S ANIMAL THRILLER
"TAMING THE JUNGLE"
READ THIS



IMPERIAL AND INTERNATIONAL COMMUNICATIONS LIMITED

WAJTIM52.

W NLT1567

MOORGATE
LONDON E.C.2
9 JUL 1933
NIGHT LETTER TELEGRAM

W873 NEWYORK 16 8TH 1342

NLT HIGHFLIER LONDON

TAMING THE JUNGLE NOW PLAY ROXY RADIO CITY TO FULL HOUSE
WONDERFUL RECEPTION

873

NO ENQUIRY RESPECTING THIS TELEGRAM CAN BE ATTENDED TO WITHOUT PRODUCTION OF THIS COPY
REPLIES SHOULD BE HANDED IN AT ONE OF THE COMPANY'S OFFICES

NOW, MR. EXHIBITOR,
Here's an opportunity to CLEAN UP.
NOT 50 or 40% but at a reasonable percentage or flat prices you can afford to pay.
THE GREATEST ANIMAL SHOW ON EARTH.

Get in touch with us or our agent in your territory.

Manchester—
BEN C. GIBBS, Ltd.,
15, Great Ducie Street, Manchester.
Telephone—Blackfriars 3062.
Telegrams—Blackfriars 3062. Manchester.

Leeds—
CLIFFORD KEMP, Esq.,
Room 15, Cavendish Chambers,
The Headrow, Leeds.
Telephone—Leeds 27702. 'Grams—Exhibifilm.

Birmingham—
SOVEREIGN EXCLUSIVES,
97, John Bright Street, Birmingham.
Telephone—Midland 601.
Telegrams—Sovereign, Birmingham.

Glasgow—
HORACE S. COXALL,
182, Trongate, Glasgow, C.1.
Telephone—Bell 1077. 'Grams—Films, Glasgow.

Cardiff—
PHOENIX FILM SERVICE, Ltd.,
23, Charles Street, Cardiff, South Wales.
Telephone—Cardiff 1024.
Telegrams—Green 1024 Cardiff.

Newcastle-on-Tyne—
HIGH LEVEL FILM SERVICE, Ltd.,
33, Bath Lane, Newcastle-on-Tyne.
Telephone—Newcastle 27827.

EQUITY BRITISH FILMS, LTD.,
167-169, WARDOUR ST., LONDON, W.1
Telephone: Gerrard 2208-9 Telegrams: "Highflier, Rath, London."

TO-MORROW . .

"ORDERS IS

you'll understand

"Jolly good entertainment."—*Daily Herald.*

"It will help to enhance our reputation as comedy makers."—*Morning Post.*

"By far the best film of the week. Will undoubtedly be one of England's most successful comedies. Verve and speed. I doubt whether Mr. Gleason has ever been better."—*Daily Mail.*

"By far the best film of the week. Any amount of amusing incident. The fun is fast, obvious and clean. A gold mine."—*Daily Telegraph.*

"Example of how a film can improve a play. Brilliantly directed by Walter Forde. Cyril Maude brings a new personality to the films."
News Chronicle.

"For a clean bit of wholesome fun, I recommend picturegoers not to miss "Orders is Orders" . . . The full measure of amusement and entertainment it provides places it right in the forefront of the most successful comedy productions."— *Daily Dispatch.*

"This is good fun. It should pack the picture houses wherever it s shown. Packed with laughs."—*Observer.*

"A gorgeous mixture of American wisecracks and good old Cockney humour. Walter Forde is a marvel."—*Sunday Referee.*

"The idea of the picture is good and carries it along so that it never becomes dull."—*Sunday Express.*

"Very good popular entertainment."—*Evening Standard.*

GB
A
**GAUMONT
BRITISH
PICTURE**

FROM THE PLAY BY IAN HAY

RELEASE DATE JAN. 8, 1934

CHARLOTTE GREENWOOD AND JAMES GLEASON

with CYRIL MAUDE . Directed by WALTER FORDE

when YOU see

ORDERS"...

this enthusiasm ....

"Co edy Burlesque. Brilliant skit on American film methods, illustrating farci l situations that arise when production unit takes charge of British milit ry barracks. James Gleason, as American director, makes great hit in d liciously extravagant satire, with Cyril Maude adding an outstand ngly clever study as susceptible colonel. Realistic background emphasised by humour of soldier life and characteristic bustle of film unit on location. Outstanding enterainment for every section of the British public. For Walter Forde's handling of the production there can be nothing but praise, though one gets the impression that Gleason, in his role at least, takes the reins into his own hands and just goes ahead. The captious critic might consider the film too long, but as it contains the gags and situations that the public wants, what does that matter?"
—*Daily Film Renter.*

"Film production burlesque in British military settings. Sparkling story of American producer's adventures at British barracks in putting Army on motion-picture map. Riotous caricatures of producers and their methods prove highlights of fast-moving and hilarious development, presentnig burlesque productions of British India, Gunpowder Plot and Arab melodrama, all emphasised by delicious incidental business and many diverting cameos of Army life. Irresistible portraits of burlesque direc ion, his henchwoman and blandly obliging colonel provokes gales of l ughter, backed by piquant commentary on aspects of accredited Briti h history, and spiced by snappy interludes of machine-gun patter in hi h-powered Americanese. Extremely resourceful direction, powerful all-r und portrayal, spectacular staging of barracks changed into production studi , clear recording, meritorious camera-work. Sure-fire box-office prop sition for showmen."—*The Cinema.*

"Be laugh of the year; humour and parody are so closely entwined with realities that one can believe in all one sees even when one is laug ng one's head off. In other words, this is a film that entertains and amuses."—*Era.*

DISTRIBUTED BY

GAUMONT

ND ANTHONY ARMSTRONG

——RESERVE YOUR DATE!

TRADE PRESENTATION

TO-MORROW (Thursday, July 13th)

Prince Edward Theatre 8.45 p.m. *(All Seats Reserved)*

Make a note of these ★ ★ ★

BRITISH LION
PROVINCIAL PRESENTATIONS

JAY LAURIER & BETTY ASTELL

in a Merry Successor to "THAT'S MY WIFE"

"I'LL STICK TO YOU"

A British Lion Production! Directed by Leslie Hiscott

Also JAMES MURRAY and EVALYN KNAPP in

"BACHELOR MOTHER"

BIRMINGHAM. THE FORUM THEATRE. FRIDAY, JULY 14, at 10.30 a.m.
LEEDS. RIALTO, BRIGGATE. TUESDAY, JULY 18, at 10.45 a.m.
MANCHESTER. DEANSGATE PICTURE HOUSE. WED., JULY 19, at 10.30 a.m.
LIVERPOOL. PALACE DE LUXE, LIME ST. THURSDAY, JULY 20, at 10.45 a.m.
CARDIFF. QUEEN'S CINEMA, QUEEN ST. FRIDAY, JULY 21, at 11a.m.
SHEFFIELD. CENTRAL PICTURE HOUSE, THE MOOR. TUES., JULY 25, at 10.45 a.m.
NEWCASTLE. STOLL PIC. HOUSE, WESTGATE RD. FRI., JULY 28, at 10.30 a.m.
GLASGOW. "ILL STICK TO YOU." PLAYHOUSE, RENFIELD ST., WEDNESDAY, AUGUST 2, at 11 a.m. "BACHELOR MOTHER." CRANSTON'S PICTURE HOUSE, RENFIELD ST., TUESDAY, AUGUST 1, at 11 a.m.

NOTE: BACHELOR MOTHER will be TRADE SHOWN at the NEW GALLERY (Regent St., London) on Thursday, July 13, at 10.45 a.m.

BRITISH LION FILM CORPN LTD 76 78 WARDOUR STREET LONDON W.1

KINE THEATRE SECTION

SHOWMANSHIP · EQUIPMENT · PROJECTION · CONSTRUCTION
MUSIC SUGGESTIONS · SOUND & COLOUR

Theatre Furnishing
Pixtons Ltd.
65-NEWMAN STREET
LONDON.W.1.

KINEMA BUILDING BOOM IN MINIATURE

MIDLAND ARCHITECTS' MANY COMMISSIONS

THE miniature building boom is reflected in the work now being undertaken by Satchwell and Roberts, of 6, New Street, Birmingham, the well-known kinema architects.

They are acting in respect of new enterprises at Saltley (Birmingham), Tewkesbury, Shepton Mallet, Buckingham and Stafford, and in each instance it is hoped to open to the public towards the end of the year.

The Rock Kinema at Saltley will provide accommodation for 1,600. C. Bryant and Son, Whitmore Road, Small Heath, Birmingham, are the general contractors. The directors are Leon Salberg, S. W. Clift, Len Morris, H. B. Lane and A. W. Rogers.

Tewkesbury Project

The Tewkesbury scheme for another Odeon Theatre is being promoted by Oscar Deutsch, in association with S. W. Clift and E. S. Roberts, all of Birmingham.

N. Shelton, who owned the kinema that was destroyed by fire, has joined forces with them and the new theatre will have a seating capacity of about 800. The site is at the junction of High Street and Station Street. Provision for a café is included in the plans.

The application for the licence, which the borough magistrates granted a few weeks ago, was opposed by H. S. Weight, of Plymouth Road, Penarth, South Wales, whose simultaneous application in respect of another site was refused.

Mr. Weight intimated at the time that he proposed to make a fresh application relative to a corner site on which he had an option to purchase.

Piccadilly, Shepton Mallet

Plans are being prepared for the Piccadilly Kinema at Shepton Mallet, for which a provisional licence was granted in May for Arthur A. Pilkington, of Salisbury, for whom Satchwell and Roberts designed a kinema at Devizes, Wiltshire.

A condition was imposed that a footpath should be made from Paul Street to the kinema in order to separate pedestrians from motor traffic entering and leaving the premises.

S. W. Clift, of Birmingham, who appeared for applicant, stated that the new house would accommodate 470 persons and that £8,000 would be spent chiefly on local labour.

Mr. Pilkington owns kinemas at Sherborne, Shaftesbury, Blandford and Gillingham, as well as at Devizes.

Bucks 500-Seater

The Buckingham scheme is for a new kinema at the junction of London Road and Chandos Road, which W. O. Parker, proprietor of the Alcester Picture House, has decided to build. The plans now in course of preparation provide for a building to seat 480.

An Odeon at Stafford

The Stafford enterprise is for another Odeon Theatre, with accommodation for 1,000 patrons. A licence has been obtained and it is understood that Ald. Richardson will be an interested party. Oscar Deutsch and those associated with him will invite local people to subscribe 50 per cent. of the capital. Wallace Copland, of Market Square, Stafford, is the solicitor acting in the matter.

Satchwell and Roberts are also interested as architects in three other new kinema schemes, particulars of which will be published in due course.

DUMB!

He was a new exhibitor, his knowledge of the mechanical side was ludicrously small. One day he sent for the chief. "Look," he said. "I bought one of those toy projectors for my youngster; he's playing hell because it can't talk. I wonder if you could do something about it?"

The Observation Window

Identifying Film Reels

German Company's New Lead

Making Artificial Daylight

AN easy means of identification of film reels is being adopted by Ufa, the well-known German film company. In order to avoid confusion in the projection room and the occasional mistake when a wrong reel is threaded up, the distributing department has decided to adopt different colour beginnings and endings for the film.

THUS the first reel will have a section of blank film coloured red, the second reel blue, the third reel green, the fourth orange, and the fifth lilac. Other changes in the film will be on the lines of the standard film with which American companies have accustomed us.

EFFORTS to produce artificial daylight have been made by illuminating engineers for some time with varying degrees of success. One of the latest, which seems to have proved highly successful, is that known as Claudegen Artificial Daylight. A leaflet describing the results obtained is issued by G.E.C.

THIS form of lighting is contrived by a system of neon luminous tubing giving a very close approach to actual north sky daylight. Its use will be mainly beneficial in premises where coloured fabrics have to be judged, but ultimately its use will probably be extended to film studios when colour comes more into its own province than it is to-day. It will require safeguards, but there is no reason why the system should not be widely developed.

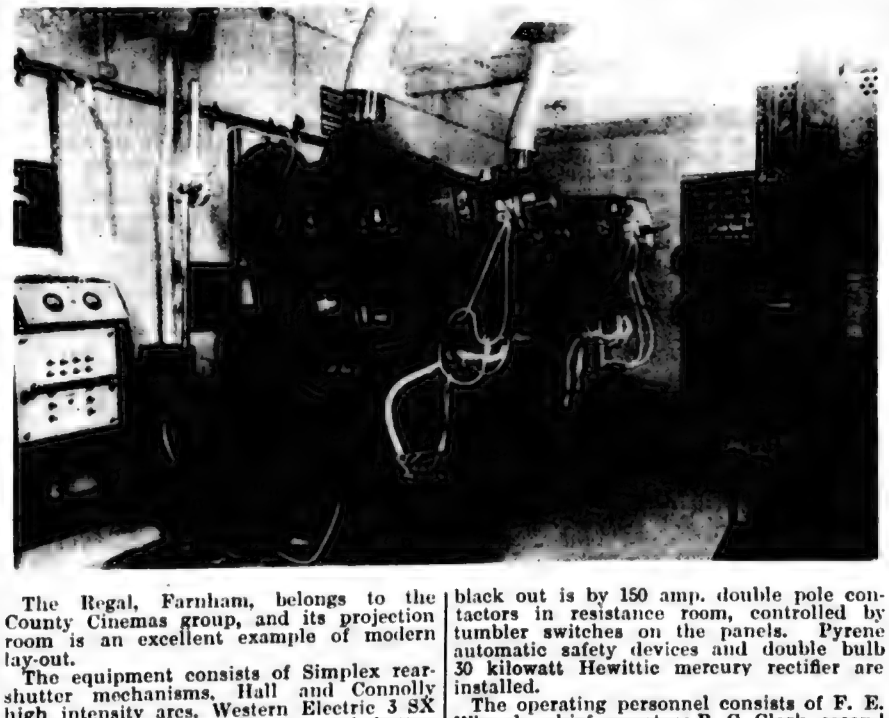
A MESSAGE from the *Kine's* Hollywood correspondent mentions a new device installed in Grauman's Chinese Theatre by which music and dialogue are greatly improved. This "wide-range reproducer" is the result of experiments carried out under the direction of Major Nathan Levinson, chief of the Warner First National Sound Department.

A VERITABLE city of permanent exterior motion picture sets will be utilised by Radio Pictures in the making of its feature productions on the 1933-34 programme, according to a pre-convention announcement by Merian C. Cooper, executive vice-president in charge of all production. The site of the new and unique metropolis will be the 40 acres in Culver City, where construction is to start immediately.

BEFORE taking over Pathé Studios a little more than two years ago, it was necessary for Radio Pictures companies to travel many miles in order to get proper locations for various exterior scenes. Under the new plan, the standing sets will be of lavish dimension, and constructed with painstaking care, so that, with but few minor changes, every conceivable type of exterior background will be available.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The Regal, Farnham, belongs to the County Cinemas group, and its projection room is an excellent example of modern lay-out.

The equipment consists of Simplex rear-shutter mechanisms, Hall and Connolly high intensity arcs, Western Electric 3 SX sound system, General Electric push button arc control, and curtain control panels, one of which is by the side of each machine and one for each spot and flood. Main black out is by 150 amp. double pole contactors in resistance room, controlled by tumbler switches on the panels. Pyrene automatic safety devices and double bulb 30 kilowatt Hewittic mercury rectifier are installed.

The operating personnel consists of F. E. Whendy, chief operator; R. C. Clark, second operator; W. Sylvester, third operator, and C. Paynter, rewind. The theatre is under the management of Stanley E. Perkins.

SIEMENS-PLANIA CARBONS
SIGNIFY PERFECT CONSISTENCY

HOW A RECTIFIER WORKS IN THE KINEMA

INTERESTING LECTURE TO GUILD MEMBERS

A LECTURE of high technical merit was given to the Guild of British Projectionists and Technicians at Southampton by W. Fleming, of Hewittic Electric Co., on mercury arc rectifiers. The lecture was greatly appreciated by the Guild members for the lucidity with which Mr. Fleming explained technical processes.

It is no longer necessary, said Mr. Fleming in the course of his paper, to introduce the Mercury Arc Rectifier. Everyone who is acquainted with technical developments (and you, as a Guild, appear to take all necessary steps to ensure that you are so) knows in general terms, at least, the principle on which the rectifier is based. Also, you know of the success which it has gained in all the fields in which converting plant plays a part.

What is the Aim?

If anyone asks how a rectifier works, its working is really so simple that you can at once explain it by merely describing what it is that you want to achieve. What is this? To change an alternating current supply of a certain voltage to a direct current supply at a different pressure. That is exactly how a rectifier *does* work. It changes the voltage of your available supply by means of its transformer, and changes this into the direct current which you require by making the current pass through a rectifier bulb, which acts as a one-way valve, and, therefore, allows the current to flow in one direction only.

Transformer and Rectifier

A rectifier equipment, therefore, comprises essentially these two items—a transformer to step the voltage to the desired value; and a rectifier bulb to allow it to issue from the equipment in one direction only, or, as we say, in the continuous form or as direct current.

Two more items are, however, added to the average rectifier:—

(a) A smoothing choke coil, which improves the D.C. current obtained from the rectifier bulb by smoothing out the considerable undulations which would otherwise be present.

(b) A set of auxiliary gear associated with the rectifier bulb to start it automatically as soon as the supply is made available, and to maintain the bulb alight after that under all conditions of load down to zero load.

The connections of a rectifier equipment are, therefore, simplicity itself.

As far as the installation of the equipment is concerned, or, as one might say, the external connections, all that requires to be done is to take the supply to the primary terminals of the transformer and to take away the D.C. output from the cathode or positive pole of the rectifier bulb, and from the mid or neutral point of the transformer secondary, which supplies the negative D.C. pole of distribution.

The Single-Phase Method

If the supply available is single-phase, the secondary of the transformer is also wound single-phase, but with a mid-point connection supplying the negative D.C. pole, and with the free ends of the secondary winding supplying the anode arms of the bulb. In this way the D.C. supply is obtained between the cathode of the bulb and this mid-point of the transformer secondary, and full-wave rectification, with consequent best D.C. wave form, is obtained, especially as with a good rectifier the current is made to pass through a very heavy smoothing choke.

In the case of the input supply being three-phase, the equipment may be arranged exactly similar, except that the transformer is only wound 3/3-phase, or, again (and this is a practice generally followed with larger equipments from 150 to 200 amperes upwards), the transformer seconder is wound six-phase.

The general outline of the connections remains the same, that is, the free ends of the transformer secondary are connected to the anode arms of the bulb, and the cathode provides the positive pole of distribution, and the neutral point of the transformer secondary the negative; but by arranging for the transformer to have six-phase connections, the undulations of the D.C. current obtained from the rectifier are inherently less.

So much for the main connections. The auxiliary gear associated with each rectifier, made up of a starting circuit and exciter circuit and ventilating gear.

The starting can be obtained in all sorts

(*Continued on page 56.*)

My Theory of True Showmanship

by F. J. Smidmore,

Manager of the Trocadero, Liverpool

BY his fruits you shall know him—the showman. No matter how ambitious, colourful or striking his various exploitation schemes may be, *they are futile unless they bring more money into his pay-box.*

Make no mistake about it, the art and craft of evolving suitable stunts is not an end in itself; it is merely the means to an end. Just as the shopkeeper dresses his window in order to sell his goods, I attach importance to window display, lobby display, and all other subsidiary publicity leads, but do not overvalue them.

It takes many good films to make the kinema the acknowledged centre of entertainment, to establish confidence with kinegoers and to make them feel whenever they book a seat they will get good value for money spent. To proclaim every film I show as a "super," a "world-beater," and other absurd and fatuous names, would be going the right way to undermine confidence.

A Question of Judgment

It is a safe rule for exhibitors never to overboost a film. Colleagues may say that that is an impossible condition, because the more publicity a film gets the better for the theatre. That is a debatable half-truth. Just as it takes many swallows to make a summer, so there must be a big continuity of patronage to ensure for the theatre the good will that is a *sine qua non* of success.

Friends of mine have gone to no end of trouble to make lobby displays which they thought would paint the town red, and have admitted to me how disappointed they were to find that the resultant pay-office takings were no better than during a week for which there was no special boost.

Had they scratched beneath the surface they would have found it to be quite a satisfactory result, because the lobby display succeeds only in partly selling a film to existing patrons. If you can get people who visit your hall to come back you have accomplished something.

The Window Tie-up

More useful in its effect is the shop window display in a busy thoroughfare. Make it sufficiently arresting and you are bound to make *some* people stop and look. That is the first step in the sale of the picture. This should be linked up with Press or other advertising, so as to reinforce the first impression, *i.e.*, "———" is a desirable picture to see.

Unless you can get a good show in a shopkeeper's window—not just a display of stills and an advertising card tucked away in a back corner—it is far better to confine one's attention to the theatre. One can well understand the hesitation on the part of the shopkeeper in allowing the exhibitor *carte blanche* in arranging a window scheme. Therefore, it is advisable at the outset to sketch out on paper the theme to which it is proposed to give effect.

Be Lucid

One of the things I much regret is that film titles give so little idea of the type of story to be shown. The discriminating kinegoer wants to know this; he is not interested in films simply as films, and is not satisfied with anything that may be put before him. It is the business and duty of the showman to help him to discriminate.

Employ a catchline on all your posters and publicity matter to indicate the nature of the film. For instance, with "Pack Up Your Troubles," use the catchline "And Smile, Smile, Smile," and for "Cavalcade," the sub-line, "The Picture of the Generation."

Too often the desire to make a splash is killed by considerations of expense and the amount of trouble involved in launching it on unorthodox lines. Some managers, when they contemplate a publicity campaign, adopt the lazy way of going to a publicity firm and saying, "I want a display for the film so-and-so."

Price is discussed and a scheme agreed upon. In my opinion, that is employing someone else to do the showman's job. Many of my most successful efforts have been the least expensive, and, in fact, could be calculated in terms of shillings, plus, of course, a considerable amount of personal effort and enthusiasm.

Prepare Your Budget

Should the exhibitor budget his expenditure on publicity and propaganda by spending so much per seat per week to popularise and extend the influence of the entertainments he provides? The subject is an intriguing one, and whilst it may appear sound in theory to spend so much per seat per week, it is difficult to ascertain if the money is wisely and profitably expended. The commodity we sell has not a fixed value —from the public standpoint.

One would soon get into the deeps if, without regard to the quality of forthcoming films the state of trade and purely local conditions, one disbursed takings in this indiscriminate manner.

Publicity might be a good tonic, but a surfeit might quickly produce a state of enervation. In my opinion, a good plan is to regard as legitimate expenditure 5 per cent. of the average takings of the previous year, except, of course, in the case of a new theatre, where the manager must discover for himself after the first few weeks when the expenditure on publicity is exceptionally heavy, what is a reasonable figure for the average week's show.

When I say 5 per cent. of the average takings of the previous year, I regard this as a maximum for the old-established halls. In weeks when the expenditure does not reach the quota of 5 per cent., the unexpended balance should be put into a reserve fund, which can be used at a time when it is necessary to embark upon a campaign of more than usual importance.

Annual expenditure, under the heading of showmanship, should not be a fluctuating quantity; neither is there any reason for increasing the quota just because one is getting more money from the pay-box. In short, I would say, "Spend as little as possible to get the best result."

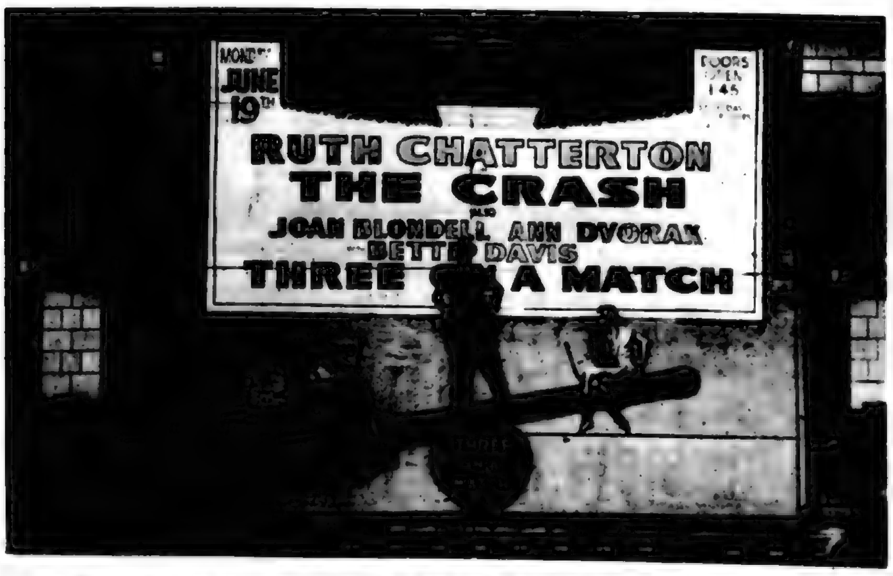
Wasted Man-Power

In this connection may I pass on a word of advice to brother managers with reference to staffs. There is a great deal of hidden talent concealed by those spotless uniforms. Make a point of knowing every member of your staff, his or her interests and accomplishments, with the object of finding out how they and you, working as a team, can accomplish still better things for the theatre which provides your employment. One of my most useful assistants is an attendant with some ability as a craftsman. I think out schemes and he executes the effects, many of which have been illustrated from time to time in the *Kine. Weekly*.

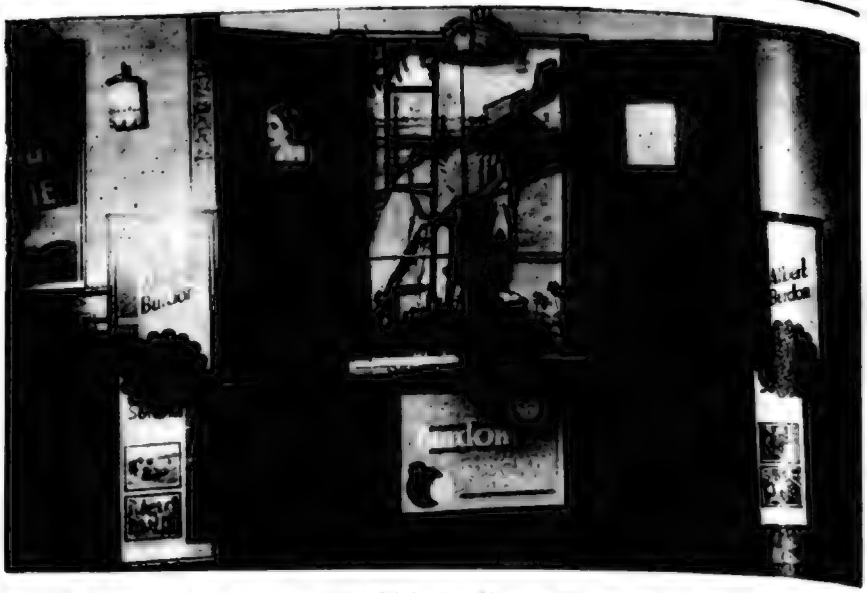
I have no hesitation in saying that the quality of the work that is done by members of the Trocadero staff is as good as any produced by advertising specialists, and I do not mind making the confession that I have never had to spend more than £1 on a lobby display.

Real Co-operation

In approaching business firms with an invitation to co-operate with you by loaning materials for displays, never forget the question of reciprocal interest. A fifty-fifty proposition, whereby both sides may obtain an equal amount of publicity, seems to be reasonable, because the lenders of effects must sustain loss from the wear and tear of the loaned material. Arrange the models, or whatever effects are borrowed, so that passers-by can readily see the name of the firm. To obscure this by a poster displaying theatre slogans is hardly reasonable.



The working see-saw erected on the front of the Stoll, Bristol, by W. Collings in connection with the screening of THREE ON A MATCH (First National)



W. Hudson's foyer display at the Edgbaston Cinema, Birmingham, for LETTING IN THE SUNSHINE (Wardour)

Film Title made for Stunting

"PAYMENT DEFERRED"

TIE-UPS THAT PULLED IN BIRMINGHAM

Good publicity was obtained by W. W. Lloyd, of the Savoy, Hull, during the screening of "Payment Deferred" (M-G-M).

The title of the film lent itself to a tie-up with a large store, who allowed the use of a window for a display of cut-outs, stills, showcards and a large banner bearing the following slogans: "Why defer the day," "We can help you to have a home of your own," "Not deferred payments but preferred payments," "See Charles Laughton in 'Payment Deferred' at the Savoy," "You can arrange deferred payments, but do not defer from purchasing here," "How do you prefer payments? See Charles Laughton in 'Payment Deferred' at the Savoy and then confer with us."

These slogans were also used to great effect in the vestibule of the Savoy, where Mr. Lloyd arranged a display consisting of two divan chairs, a table and a toy dog sitting on a mat at the feet of two dummies reclining in the chairs. The title, "Savoy the rest cure," surmounted this lay-out.

BIRMINGHAM TIE-UPS

With Music and Linen Stores

For the screening of "For the Love of Mike" (Wardour), W. Hudson, of Edgbaston Cinema, Birmingham, arranged with several music and gramophone establishments in the district for window settings in which cut-outs from posters were arranged as the centrepiece, around which were records of the song hits, music and announcement cards calling attention to the film and the records. During the showing of "Rockabye" (Radio) displays were arranged with shopkeepers specialising in the supply of babylinen. In this instance cut-outs of Constance Bennett were liberally displayed, together with coloured stills of the film and announcements giving times and date of the screening of the film.

For "Letting in the Sunshine" he created in the foyer a complete window bay of a drawing-room, at the rear of which hung a backcloth of pastoral scenery. A life-size cut-out of Albert Burdon on a ladder in the act of cleaning the window, replete with leather and bucket, gave a realistic setting that attracted much attention. To complete the illusion a border of real flowers was arranged outside the window, whilst a basket of fruit inside completed the touch of realism.

"HER FIRST AFFAIRE"

Hospital Carnival Boost

C. J. Spain made good use of the opportunity offered by the local hospital carnival to exploit "Her First Affaire" (Sterling) at the Capitol, Walton-on-Thames.

This effort, which gained for Mr. Spain first prize in the advertising section and created a great deal of amusement and comment along the route, consisted of a private car decorated as a bridal car, complete with bride and bridegroom and four bridesmaids in attendance, who also collected for the hospital. Towed behind the car was a publicity display built on an old car chassis and steered by a man dressed as Napoleon.

Sitting above the posters, which bore the following appeal: "Your first affaire is to assist the Dalton Cottage Hospital. Your next is to see 'Her First Affaire' at the Capitol," a little girl dressed as Cupid shot arrows into the road.

FORTHCOMING ATTRACTIONS

in Kidderminster Carnival

A novel and comprehensive scheme was prepared for the local hospital carnival by Leslie H. Elbourne, manager of the Central, Kidderminster.

The effort, which won a prize, consisted of large cut-outs, hand-painted in oils by Mr. Elbourne, and were fixed to the back and sides of a lorry advertising forthcoming attractions.

For "The Midshipmaid" (W. and F.) a figure of Jessie Matthews lying on the edge of the lorry was greatly admired, whilst on the opposite side a characteristic pose of Sydney Howard in "It's a King" (W. and F.) caused much amusement. As a rearguard, Stan Laurel silently conveying the fact that he was "The Champ" in "The Chimp," not "The Chump."

In the centre of the lorry was a large royal crown built of wood modelled with plastic cement and jewelled, the centre being filled with red plush. The main draperies were of royal blue velvet with gold tassels giving quite a regal effect.

A final realistic touch was achieved by an impersonation of Sydney Howard as he appears in the film, who distributed programmes to the crowds that thronged the route.

The management obtained the services of Alex. Johnson, the topical cameraman, to film the event, which, when exclusively shown at the Central, will undoubtedly prove a tremendous attraction.

T. Guy Hindell, organist at the Central, gave a special interlude on the Christie organ.

STREET PARADE

For "Maid Happy"

During the presentation of "Maid Happy" (W.P.) at the Grand, Lincoln, W. Kirkshall arranged a parade of four men, distributing handbills, dressed in trilby hat, red moustache and beard, nightgown and pyjamas.

In addition to this, on Friday and Saturday four sandwichboard men paraded the town, in supposed opposition to the film, bearing placards with the following message: "Should 'Maid Happy' at the Grand be Banned? The A.S. Society protest." A letter appeared in the local Press to the effect that the president of the Society had seen the film and had alleged indecency; this was denied by a reporter of the paper.

"THE MUMMY" COMES TO LIFE

Manchester Stage Prologue

An effective prologue was staged by Louis Lewis, of the Theatre Royal, Manchester, in connection with the presentation of "The Mummy" (Universal).

A mummy in a coffin standing on a platform was in the middle of the stage with a large cut-out head of Boris Karloff hanging above. When the curtains opened, the head of Karloff was slowly lit up in green and the eyes in red.

On the edge of the steps of the platform were the words "The Mummy," lit up by green lights, and "It comes to life" in red. A blue light appeared above the mummy which began to move out of the sarcophagus over the footlights and into the auditorium. This eerie effect was obtained by fixing a 20-ft. long arm to the head of the mummy, and, worked from the wings, the arm, being draped in black, was invisible to the audience.

During the week of showing, Mr. Lewis took an empty shop in Oxford Road and decorated the windows with posters, cut-outs and stills.

Ten thousand special throwaways were distributed from house to house and a competition was run in co-operation with the *Manchester City News*.

Posters were displayed on the theatre front, and in the vestibule and landings were hung cut-out heads of Boris Karloff from the lamp fittings, with green lighting effects playing on them.

THE
MUMMY
It comes to life!

This mummy and cut-out head was used by Louis Lewis in a stage prologue during the presentation of THE MUMMY at the Theatre Royal, Manchester

"BITTER TEA"

GIVES A SWEET TASTE TO THE BOX OFFICE

Foyer Dressed as Bonded Warehouse

THANKS to the showmanship of C. Stuart Burgon, of the Empire, Rotherham, even a shade temperature of 85 deg. failed to affect the screening of "The Bitter Tea of General Yen." With the active assistance of Ald. Wilfred Brooke, J.P., chairman of the Rotherham Watch Committee, who is a director of Arthur Davy and Sons, Ltd., tea importers, Mr. Burgon was able to convert the foyer into a tea bonding warehouse, the Oriental atmosphere being enhanced by Chinese lanterns, a Chinese background and the use of Chinese notices on all the tea chests and the pillars. Hand-written 12- and 24-sheets supplemented the message carried by over 200 'buses and tramcars to the surrounding districts. The local news also gave a lot of space to the boost.

Mr. Burgon arranged one of the best prologues that has ever been staged at Rotherham, and it says much for his ingenuity and versatility that he was his own scenic artist, electrician and leading actor. The setting represented a Chinese garden stretching out beyond the pagoda's and other Oriental scenic touches which formed the wings. Special lighting effects were introduced, which, with appropriate music, heightened the drama of the little episode in which General Yen (C. Stuart Burgon) took part in the prologue. It was an enactment of the fateful moment in the film when the General partakes of his own bitter tea. Music was provided for the prologue by the non-sync., "In a Chinese Temple Garden" being a very appropriate number. Mr. Burgon was warmly congratulated on his enterprise.

BEER AND "SPIRITS"

Tie-ups with Brewery and Wireless Store

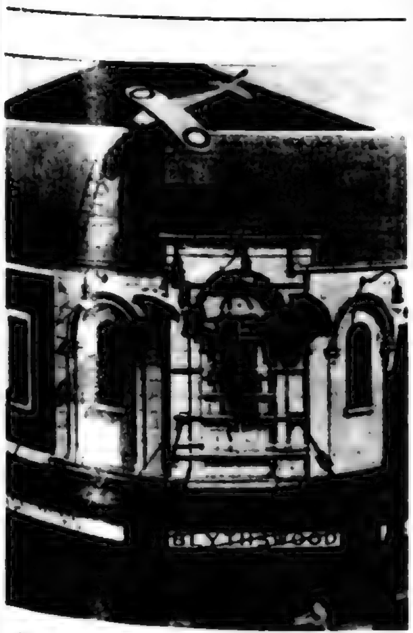
For the screening of "70,000 Witnesses" (Paramount), Alfred Cussons, manager of the Metropole, Snow Hill, Birmingham, tied-up with the Holt Brewery Co. and arranged a special display of wines, spirits and the Holt special in the side window adjoining the house entrance, which, together with stills from the film and an announcement: "More than 70,000 witnesses will acknowledge that Holt ale and stout are fine—they are made in Birmingham. See the film at the Metropole."

For the screening of "The Mummy" he arranged a tie-up with Messrs. Bayliss, cycle and wireless stores, in Summer Lane, where a replica of a mummy was arranged in the window and a card announced: "It comes to life, and will say, 'Bayliss for cycles and wireless and the Metropole for the best programmes.'"

FIVE THOUSAND FACES

Powdered for "Their Night Out"

W. J. Key, of the Pavilion, Cardiff, put over an effective boost in connection with "Their Night Out" (Wardour). Five thousand samples of "Outdoor Girl" face powder bearing the labels: "Use it on your night out by going to the Pavilion Kinema to see Claude Hulbert and Rene Houston in 'Their Night Out.'" The samples, which were distributed at various dance-halls throughout the city, proved an effective advertising medium, and, in spite of hot weather, good business was recorded.



H. P. Bisher, one of Glasgow's liveliest showmen, dressed the Blythswood attractively for AIR MAIL (Universal)

SIMPLICITY SPELT SUCCESS

"Air Mail" Campaign of only 14 Words

Simplicity was the strongest weapon for box-office success with the campaign put over for Universal's "Air Mail" by the Blythswood, Glasgow.

The novelty took the form of a tiny four-page throwaway, 3 in. by 4 in., printed black on an orange-scarlet paper. Page one contained the following words: "Even the G.P.O. vans are advertising airmail." Pages two and four were blank, but page three contained: "See 'Airmail' at the Blythswood," followed by the date and times of showing.

Inexpensive and novel, the throwaway caused the kinemagoers to talk, and proved an admirable publicity weapon.

SHOWMANSHIP

— LIKE CHARITY —

BEGINS AT HOME

MUTILATED FILM NULLIFIES EXPLOITATION EFFORT

Take Pride in the Projected Picture

IT is perhaps a little elementary to suggest that the place where showmanship should start is not outside the theatre, but on the screen. It is the worst of showmanship to allow the audience to glimpse any of those faults of projection, and, particularly the white flashes and dots so commonly noticed, which serve to remind them of the artificiality of the entertainment.

For the past six months the *Ideal Kinema and Studio* has been doing good work in suppressing all forms of film mutilation. A projectionist whose letter is quoted in the current issue, considers that the manager could do much to eliminate such faults.

Writing from the Palladium, Paignton, he says: "The man who can help the Trade to find out who is responsible for putting punch holes and crosses for 'start motor' and change-over cues is the manager. He can see for himself whether the film was received with these marks, or if his operators did them. If every manager who saw these marks flash on the screen were to have it stopped, he would be doing the next man a good turn."

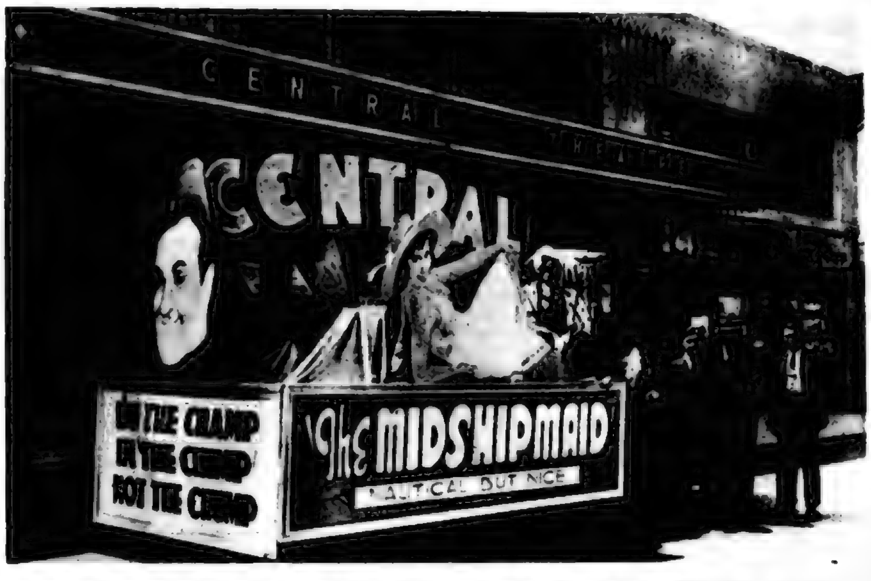
"Now, you managers, get to it, and stop it once and for all!"

The writer is probably correct in placing some of the responsibility for such disfigurements upon the indifferent manager. The manager who is in and out of the auditorium all day, who views the programme at rehearsal, and who probably sees through at least one complete programme a week, is actually in a better position to notice such things than the projectionist himself.

Probably few managers realise the trouble to which a conscientious projectionist is put if he receives the programme full of punch holes and other change-over cues, which his sense of duty debars him from showing on the screen. The manager who will not consider the point of view of "the other man" should at least think of the reputation of his own show and take great care that at any rate such disfigurements are not applied to the film by his own projectionists.

The cuttings reproduced in the July *Ideal Kinema and Studio* show two typical faults which are frequently to be seen. Actually, of course, the officially recognised change-over cue is an insignificant black dot at the top right-hand corner of the picture, which is unnoticeable to the audience, in contradistinction to the marks shown, which have an objectionable appearance on the screen.

Other interesting cuttings illustrative of various forms of mutilation are reproduced in the current issue of the *Ideal Kinema and Studio.*



Leslie Elbourne, of the Central, Kidderminster, won a prize in a local hospital carnival with this float advertising THE MIDSHIPMAID (W. & F.)

AFRICA THROUGH GLASSES

WHEELER AND WOOLSEY AT WOOLWORTH'S

E. M. Gold, manager of the Forum Theatre, New Street, Birmingham, together with his assistant, J. Walker, still continues to keep the house well to the fore. During the past week "So This is Africa" (U.A.) and "Ladies They Talk About" (Warner) formed the programme. The foyer contained a number of life-size replicas of Wheeler and Woolsey, whilst at Woolworth's nearby a special window display was given to sun glasses. Here a background was arranged of an African desert setting with both Wheeler and Woolsey in the act of climbing a palm tree, at the base of which was a dusky maiden, scantily attired, looking on in wonderment. At the base was the wording: "Wheeler won't wear Woolsey's glasses. See Woolsey wearing Woolworth's glasses. See the film, 'So This is Africa,' at the Forum this week." Around this setting was arranged some hundreds of tinted sun glasses, together with coloured stills from the film, etc.

A number of high-class ladies' shops featuring bargain sales were prevailed upon to tie-up with the film, "Ladies They Talk About," and to this end a number of banners were obtained in artistic shades, with the wording: "The ladies they talk about are those who spend wisely and shop here during our bargain period. Buy your goods here, then visit the Forum Theatre and see 'Ladies They Talk About.'"

PRESS ASSISTS

"Radio Parade" at Blackpool

"Radio Parade" was put over in a big way at Blackpool last week by A. R. Harrison, manager of the Hippodrome. The "Judging the stars" competition, which received such enthusiastic patronage at Bradford, was run in conjunction with the *Evening Gazette*, which devoted daily space to the film in the form of paragraphs and pictures. Special bills drawing attention to the competition and picture were also put out.

The front-of-house display, which attracted a good deal of attention, was in the form of a gigantic wireless set, worked electrically, which continually flashed out the message: "See us as others hear us."

Window displays were arranged with Feldman's and Francis, Day and Hunter, and over 60 of the principal radio stores, where at regular intervals many of the "Radio Parade" stars' gramophone records were played.

BANK NOTES

For "Money Talks"

A novel throwaway, which attracted much attention recently in Dunedin, was distributed by the proprietors of the St. James' Theatre there, in connection with "Money Talks."

This was in the form of a bank note bearing a head of Julian Rose, the star of the picture, and ingenious details of showing and the name of the theatre incorporated in the setting.

PARACHUTE PUBLICITY

New Type Throwaway

C. J. Ling, of the Coronation, Manor Park, exploited "The Parachute Jumper" by means of paper parachutes. The idea was developed whilst C. J. L. was holiday making on the East Coast. Noticing the children playing with parachutes on the sands C. J. L. immediately ascertained where the parachutes could be obtained and these were prepared with over-printing by a rubber stamp and were very popular. The demand was so much greater than for ordinary throwaways.

LINK-UP WITH SCHOOLS

Children See "Endurance"

Realising the educative value of the Shackleton "Endurance" film, which was last week being screened at the Lonsdale, Carlisle, the local education authorities, as well as private schools, made special arrangements with Mr. Whittel, the manager, for facilities for the scholars attending during the afternoon and early evening. No fewer than between thirty and forty schools were catered for during the week, and the scholars thoroughly enjoyed the picture.

WARRINGTON SHOWMANSHIP

Tie-ups for "Blonde Venus"

For "Blonde Venus" (Paramount), H. Parkin, of the New Grand, Warrington, had a full size cut-out of Marlene Dietrich displayed in the foyer and arranged tie-ups with various traders in the town. Neat cards displayed in the shop windows attracted many shoppers.

Mr. Parkin introduced during the warm weather a new uniform for the male members of the staff consisting of tennis shirts, neat ties and a black sash at the waist.

BOXING RING

ON VERANDAH OF ASTORIA, BIRMINGHAM

Draws Patrons to Visit "This Sporting Age"

FOR the presentation of "This Sporting Age," A. H. Rocket, of the Astoria, Birmingham, displayed cut-outs of Jack Holt in his foyer and on the front of the house, whilst window settings were arranged at Woolworth's Stores and with several local sports outfitters, where cut-outs of the stars, stills and announcement cards tying up with the film and stores were incorporated. An imitation boxing ring was erected on the verandah of the theatre with a 48-sheet cut-out as background. A display of flags and streamers, together with articles of training equipment and cut-outs of the boxers completed a setting that was responsible for some excellent publicity. A tie-up with *Everybody's Weekly* was arranged for the screening of "If I Had a Million" (Paramount), whilst on the front of the house was the film title in glittering letters over the verandah, together with a liberal display of cut-outs and large wooden replicas of moneybags augmented with window displays in local stores. Boots and Hayward's, chemists, together with Morris and Ford car dealers, were pressed into service for the screening of "70,000 Witnesses" (Paramount), who exhibited cut-outs dealing with the film and announcement cards bearing the wording: "Over 70,000 witnesses vouch for the perfection of our products, obtain your cars here, and then see the film at the Astoria Cinema."

SKYLINE PYRAMIDS

Attract to Birmingham Palace

William Welsh, manager of the Palace, Summer Hill, Birmingham, arranged an attractive exploitation campaign for the screening of "The Mummy" (Universal). On the theatre roof was built two special out-sizes in pyramids surmounted with a massive head of Karloff and the title, "The Mummy." The height of this setting was such that it could be seen for a considerable distance from the theatre, whilst to further augment the scheme, a window setting was arranged with a chemist's establishment a short distance away. In the centre of the window was a life-size replica of a mummy, complete in case, whilst to either side were copies of Osiris and Anubis.

Interspersed with the figures were liberal supplies of Evan William's Egyptian Henna Shampoo powders, coloured stills, and a centre announcement card: "See 'The Mummy' at the Palace Theatre, Summer Hill, then renew your youth with Evan William's Egyptian Henna Shampoo."

AIR-MINDED PATRONS

At Birmingham Orient

Alex. Seymour, manager of the Orient, High Street, Aston, Birmingham, told the world in no half-hearted fashion that "The Parachute Jumper" (First National) was being screened at his hall. Arranging with a number of the local tradespeople to show announcement cards, stills and cut-outs with the particular wares on view, he augmented this with a fine front-of-house display as well as advertising the feature in the lounge and foyer. On the front of the house was arranged a replica of a parachute 15 ft. wide complete with ropes to which was fixed a life-size cut-out of an aeronaut. At the base of the display was a large banner bearing the title of the film, which was completed with a fine show of flags and bunting.

Prison Duds for Dudley might have been the slogan for G. Almond Jones, of the Regal, Dudley, who dressed these workmen thus for I AM A FUGITIVE (Warner)

PULL OF THE TOPICAL

Len Shaw's Enterprise

That the advent of talkies has done nothing to detract from the pull of the local topical was proved at the Sheffield Picture Palace last week, when large audiences were present notwithstanding the broiling heat to see a 1,000 ft. topical film depicting the principal incidents which took place during Sheffield's Civic Gala Week. The film was shot by Len Shaw, the manager, who has specialised in topical films for almost a quarter of a century. In addition to illustrating municipal incidents, the film showed the great crowds in the streets. This was an added draw, thousands going to see themselves on the screen.

AROUND LONDON WITH THE SHOWMAN

The Regal Puts on Strauss—H.M. Submarine "Empire"—Band Presentations—"Faust" at the Troc—Ritz, Edgware, Rumblings

This is the summer attire of attendants at the Broadway, East Ham, where H. Newbold is manager. Designed by one of the staff it costs less than £1 each

THE run of "Viennese Waltz" (B.I.P.) at the Regal, Marble Arch, is being put over with a typical "Wm. Pepper Presentation"—a colourful production.

On the commencement of the film, soft lilting music is played on the organ. The photograph of Johann Strauss is thrown on the "tabs" as the curtains part, and while the "courtesy titles" are being screened the photograph remains.

When the film proper is reached, a stage setting is revealed of a music salon with a pianist and violinist playing. The instrumentalists are "spotted" with a pin spot from overhead, and for some minutes play in the semi-darkness. Gradually the lights rise, and at the background a panorama of the City of Vienna is seen through the windows. Very good use is made of the lighting and the brilliant effect obtained after the semi-darkness accentuates the setting.

Following a pot pourri of Strauss music, the stage darkens and the scene fades out with the musicians standing once again in the pin "spots." Then follows the "high spot" of the presentation. A sliding panel reveals a vocalist in a most ingenious setting, who adds to the "atmosphere" by singing the theme song of the film. As the vocal and instrumental numbers conclude, the screen drops into position and the non-sync. comes into play, and the concluding orchestral pieces cunningly fits into the sequence of the film.

A further appropriate touch is given by the "dressing of the house." Floral decorations, garlands, streamers and flags, profusely entwined across the front of the building and the under-part of the canopy over the entrance, gives the kinema a festive appearance. The effect is maintained by the attendants and usherettes being dressed in the uniforms and costumes of the period. Altogether a praiseworthy effort, which has succeeded in capturing the gay atmosphere of a Viennese ball.

Eight Bells at the Empire

Crossing Leicester Square last week, the ringing of a bell attracted my attention and I had visions of firemen dashing to the scene of a conflagration in the danger area of Wardour Street. Instead of fire reaching to the heavens, it was "Hell Below," which was responsible.

Harry Crull had converted the upper side of the marquise of the Empire into the deck of a submarine to boost his picture, with lifebelts and other nautical paraphernalia around and promenading to and fro was a "naval officer" who even, when eight bells struck, stuck to his watch.

Banning the Bands

The controversy which has arisen over the value of orchestras in hotels raises the question of the "human element" in kinemas.

There has been a general policy of late to discard permanent house orchestras and to favour the interchange of kinema bands. The idea has apparently worked successfully on the G.B.-P.C.T. circuit. Several managers have told me that it has the dual advantage of providing patrons with different musical combinations in succeeding weeks, and that so far as the instrumentalists are concerned, it prevents them becoming "off-colour" by reason of playing in the same surroundings week after week

The question of the introduction of bands that are essentially stage shows and which have made their name in broadcasting or music-halls is a thorny question There is certainly a divergence of opinion on the subject. I have noticed one thing, however, that kinema bands have nothing to learn from the visits of their fellow artistes. A kinema band is equally capable of presenting "hot numbers" with all the showmanship, twiddly bits, and what not, as any other combination.

Opera at Elephant

Having successfully presented "Pagliacci" and "Cavalleria," the Trocadero, Elephant and Castle, is this week putting on "Faust."

T. C. Fairbairn, as on the former occasions, is responsible for the production side, and it follows the ambitious shows which characterised the previous presentations. The opera is by no means a "potted version"; the main thesis of the drama is coupled with new scenery, new ideas. It runs for an hour and twenty minutes, with no intervals, and is being presented three times a day.

The augmented orchestra of fifty instrumentalists is under the direction of Alfred Van Dam, the Trocadero musical director, and some 150 artistes take part. Many well-known operatic singers play the principal parts, which are being "doubled" so as to relieve the strain of the many performances.

Ritz, Edgware, Interludes

Since taking up his appointment at the Ritz, Edgware, Henry Wingfield, by bringing his interludes out of the rut with a touch of showmanship, has become one of the main items of interest in the programme. He and Billy Tyne, the manager of the Ritz, collaborate in the staging of the show and their efforts are well repaid if each interlude is received in the manner which was accorded to the one I heard last week.

This was entitled "The Storm" and opened with a descriptive slide giving the music being played and representing morning. With the closing of the screen curtains the slide was withdrawn, and, by means of two stage battens, a realistic impression of the breaking dawn was given.

With the arrival of noon came a storm played with great effect and accompanied with lightning flashes on the blacked-out stage. Eventide brought a more peaceful mood and further beautiful effects on the screen curtains, and the finale which followed was a pleasing close to the show.

Left to right: H. Grayson, E. B. Jordan, E. O. Jordan and J. Quine, who have made a film of projection room procedure

PROJECTION ROOM STUDIO

AMATEURS' NOVEL FILM

The projection room of the Central Hall, has been utilised by some keen amateur kinematographers for their first picture.

"A Peep at the Professionals" is the title of the first production of the Independent Film Studios, formed by Everard Jordan, chief projectionist at the Central Picture Theatre, Hull.

Searching for material, the Studios chose the subject of the projection room. The story opens with an exterior scene of the Central, showing one of the operators carrying in a film transport box. Following this, the opening sub-titles are ingeniously introduced by means of film containers. Preparations for the commencement of the show are then depicted. These are expressed by the close-ups of brooms sweeping across the projection-room floor and mechanism being oiled and dusted. Work proceeds apace, projectors are loaded, generators are started and the matinée has commenced. The passing of time from the opening of the theatre's programme to the "King" is shown by a clock pointing to 2, a fade-out follows and 10.30 is then seen.

The film, which is made on miniature stock, lasts a quarter of an hour. Those responsible for the film were Everard Jordan (director), J. Quine (cameraman) and H. Grayson and E. Jordan (technicians).

EVERYTHING FROM A

TALKIE REPRODUCING APPARATUS
PORTABLE TALKIE EQUIPMENT
RECORDING APPARATUS
AMPLIFIERS
RECTIFIERS FOR ARCS
MICRO-PHONES
RECTIFIERS FOR SPOTLIGHTS

TO

PHOTO-ELECTRIC CELLS
LOUD-SPEAKERS
EXCITER LAMPS
RECTIFYING VALVES
AMPLIFYING VALVES
PROJECTORS
PROJECTION LAMPS
ACCESSORIES ETC.

Z

PHILIPS

THREE THINGS YOU MUST BE SURE TO DO NEXT TIME YOU ARE NEAR WARDOUR STREET:—

Walk round our Showrooms;
Talk to one of our Engineers;
Visit our Theatre.
THE NUMBER IS 147.

PHILIPS CINE-SONOR

PHILIPS CINE SONOR (PROPRIETORS: PHILIPS LAMPS, LTD.), 147, WARDOUR STREET, LONDON, W.1.

"L'EXTASE" FOR "TOPAZE"

Nautical Tunes for American Comedy

Atmospheric Suggestions Compiled by A. W. Owen

RELEASES this week, although small in number, are interesting from a musical point of view, and the musical interludes suggested atmospheric should be popular if care is taken in record synchronisation and effective lighting. Although "Sailor be Good" is an American film, it is nautical throughout, and I feel we are justified in introducing it with a medley of our own nautical tunes.

"Topaze" is an artistic film, and the favourite melody, "L'Extase," written by Louis Ganne, will well repay featuring.

For the "Crime of the Century," the first portion of the "Eroika," Beethoven, symphony expresses drama in so vivid a manner that I offer no apology, for its use even if it is deemed "highbrow" by some.

Nearly every kinema patron will remember the joyful melodies in Ancliffe's "Nights of Gladness," and this should be effective in introducing the "Out All Night" comedy-farce.

"Girl Missing" has a Hawaiian setting, and although dramatic in parts, the opening sections are romantic, so that the waltz and tango by the Palm Beach Orchestra should provide the atmosphere required.

"TOPAZE" (Radio)

CERT. A. 7,047 ft. Reg. No. F.8663. Reviewed in *Kine.* April 20, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.

STARS.—John Barrymore, Myrna Loy.

ATMOSPHERE.—Comedy drama, adapted for the screen from the stage play by Marcel Pagnol. The story of a professor who preferred an easy conscience to riches.

ORCHESTRA.—"L'Extase." Louis Ganne. (Keith Prowse.) Played as an introductory entr'acte.

ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, and synchronisation with record, as detailed below for non-sync.

NON-SYNC.—"L'Extase." Louis Ganne. Recorded on Decca L.Y.6033 by the Park Godwin Quintette, used as an introductory entr'acte.

LIGHTING EFFECTS.—Violet, amber and deep purple blendings.

"THE CRIME OF THE CENTURY" (Paramount)

CERT. A. 6,606 ft. Reg. No. F.8609. Reviewed in *Kine.* March 30, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.

STARS.—Jean Herscholt, Wynne Gibson.

ATMOSPHERE.—Crime drama based upon mental telepathy, with a complicated and entangling plot.

ORCHESTRA.—"Eroika." Symphony. Beethoven. Portion of 1st movement only up to end of third page of piano-conductor copy. Played as an introductory entr'acte only.

ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, and synchronisation with the record, as detailed below for non-sync.

NON-SYNC.—"Eroika." Symphony. Beethoven. (First side only of record.) Made on Decca C.A.8048 ("allegro con brio") by the Berlin Symphonic Orchestra.

LIGHTING EFFECTS.—Blendings of deep dramatic colours.

"WHEN STRANGERS MARRY" (U.A.)

CERT. A. 6,099 ft. Reg. No. F.8740. Reviewed in *Kine.* May 18, 1933.

STARS.—Jack Holt, Lilian Bond.

ATMOSPHERE.—Marital melodrama in a tropical setting, after opening scenes in Parisian atmosphere.

ORCHESTRA.—"The Bartered Bride." Overture. Smetana. (Feldman.) Continental edition.

ORGAN.—As orchestra, with solo adaptation from any piano-solo edition, and from the piano-conductor copy of above orchestration when synchronising with record, as detailed below for non-sync.

NON-SYNC.—"The Bartered Bride." Overture. Smetana. Recorded on Decca T.108 by Leslie Howard and his Symphony Orchestra.

LIGHTING EFFECTS.—Blendings of deep dramatic tints for slow movement and lighter shades for finale "allegro."

"LEAVE IT TO ME" (Wardour)

CERT. U. 6,884 ft. Reg. No. Br.8687. Reviewed in *Kine.* April 27, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Gene Gerrard, Olive Borden, Molly Lamont, George Gee.

ATMOSPHERE.—A screen adaptation of Ian Hay Beith's and P. G. Wodehouse's play, "Leave It to P'Smith." The story concerns an agency to help people in all their troubles. The chief settings are in an English country house.

ORCHESTRA.—"Nell Gwyn." Dances. (No. 1 only.) Edward German. (Chappell.) Played as introductory entr'acte only.

ORGAN.—As orchestra, with adaptation from the piano-solo copy either for solo or synchronised with record, as detailed below for non-sync.

NON-SYNC.—"Nell Gwyn" Dances. (No. 1 only.) Edward German. Recorded on H.M.V. B.2987-8 by the New Symphony Orchestra, played as an introductory entr'acte only.

LIGHTING EFFECTS.—Blendings of blue, bluish green and violet.

"GIRL MISSING" (Warner)

CERT. A. 6,204 ft. Reg. No. F.8491. Reviewed in *Kine.* March 9, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Ben Lyon, Mary Brian, Glenda Farrell.

ATMOSPHERE.—A mystery crime story in a Palm Beach setting, with a strong element of romance. The atmosphere of the opening scenes necessitates this type of interlude.

ORCHESTRA.—Short medley of "Somewhere in Old Wyoming" waltz, and "Oh! Donna Clara" tango, played as an introductory interlude only, as detailed for non-sync.

ORGAN.—As orchestra, using professional song copies for adaptation, either for solo or synchronised with one or both records, detailed below for non-sync.

NON-SYNC.—Short medley of "Somewhere in Old Wyoming" waltz, and "Oh! Donna Clara" tango, both recorded on Decca F.2213 by the Palm Beach Hawaiian Orchestra, played as an introductory entr'acte only, last bars synchronising with the first sub-title of film screening.

LIGHTING EFFECTS.—Blending of deep tinted exotic colours, with green and orange predominating.

"SAILOR BE GOOD" (Radio)

CERT. A. 5,883 ft. Reg. No. F.8662. Reviewed in *Kine.* April 20, 1933.

STARS.—Jack Oakie, Vivienne Osbourne.

ATMOSPHERE.—American comedy, somewhat nautical in theme, with sex and a robust boxing element included.

ORCHESTRA.—"Nautical Moments." Selection. (Arranged by A. Winter.) (Boosey-Hawkes.) With cuts to suit length of selection required.

ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, and synchronisation with the record detailed below for non-sync. It is effective to use only the most suitable sections of this record, including the finale for synchronisation.

NON-SYNC.—"Nautical Moments." Selection. Recorded on H.M.V. C.1854 by Richard Crean and the London Pavilion Orchestra. Part II. only makes an excellent short interlude, played as introduction to the film and the last chords synchronising with the first sub-title of the film screening.

LIGHTING EFFECTS.—Blending of bright colours with varied shades of blue predominating.

"OUT ALL NIGHT" (Universal)

CERT. A. 5,802 ft. Reg. No. F.8695. Reviewed in *Kine.* April 27, 1933.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Slim Summerville, Zasu Pitts.

ATMOSPHERE.—Comedy, which makes sport of the tender emotions, with a sex theme and many hilarious situations.

ORCHESTRA.—"Nights of Gladness." Waltz. Ancliffe. (Boosey-Hawkes.) Played as introductory entr'acte only, with cuts as required.

ORGAN.—As orchestra, with adaptation from the piano-solo copy for solo presentation, and from the piano-conductor copy of the above orchestration, if synchronisation is desired with record detailed below for non-sync.

NON-SYNC.—"Nights of Gladness." Waltz. Ancliffe. Recorded on Columbia D.B.339 by the composer and his Concert Orchestra.

LIGHTING EFFECTS.—Blendings of the brightest colours in varied and contrasting sequence.

◆

COMPTON INSTALLATIONS

INCLUDE COLOUR ATTACHMENT

That the popularity of Compton organs is strongly maintained is quite evident from the fact that company's recently extended works at Willesden is now working overtime, and the prospects are that this happy state of affairs will continue for some time.

A number of interesting Compton installations are now taking place. Among them are notable instruments for the Granada, Hove; the Astoria, Brighton; the Plaza, Worthing; the Regal, Canterbury; the Empire, Cardiff; the Plaza, Sutton, Surrey, and the new A.B.C. theatre at Torquay.

Most of these instruments are fitted with the Compton illuminated console, which, illuminated from within, provide a perfect "riot" of colour and combinations of colours. By these means the organist is able to attract not only the ear, but the eye of his audience, and this is one of the secrets of the ever-increasing popularity of the theatre organ recital.

W.E. FOR ITALIAN STUDIO

LATEST NOISELESS EQUIPMENT

Details of arrangements that have been concluded for the installation of Western Electric recording equipment in the studios of Fona Roma at Rome, Italy, are contained in an announcement made to-day by R. M. Hatfield, European manager of Electrical Research Products.

The equipment will be of the very latest type, embodying noiseless recording, and will be primarily used for "dubbing," a phase of the business in which Fona Roma were pioneers in Italy.

The recording of Italian versions of American and other foreign pictures will be a feature of the studio's activities.

A complete "dubbing" and re-recording channel is to be wired consisting essentially of microphone and amplifying equipment, film recorder and three sound-on-film reproducers, one of which is fitted with a picture projector head.

The installation of the Western Electric plant is regarded as an important move and fills a long-felt want for high-class recording facilities in Rome. It is generally recognised that the Italian market is assuming increasing importance, and there is a growing demand for, and a greater appreciation of, better quality sound in the country.

It is anticipated that the Western Electric installation will be operating by September 1 of this year.

Solo Organ Interludes—V.

Yesterday's Dance Successes

NORMAN TILLEY'S METROPOLE INTERLUDE

Organ: Standaart 13 Unit

I CLIMBED up about four steep flights of stairs on a hot day to find Norman Tilly in his bright and cosy organist's room at the Metropole Kinema, Victoria, but when I did reach the top the climb was well worth while.

Norman Tilly said, "Yes," certainly " to my request for a model interlude for the pages of the *Kine.*, and I am sure organists will find his novelty solo useful, because they can adapt it so easily to their own particular requirements.

I asked him what he thought of the new series and his answer was to bring in a folder in which the whole of the series were cut out and pasted upon sheets of cardboard for future reference, in case he was stuck for a novelty himself one week.

The organ is a Standaart 13 Unit, which, in my opinion, does not bear comparison with any of the principal builders either in this country or America. However, Norman Tilly put over an excellent show on it, entitled "Where Shall We Go For Our Holidays?" using slides lent by the Southern and Gt. Western Railway Companies and illustrated with musical items such as "Good Old Summer Time," "Glorious Devon," "Happy When Hiking," "Fingal's Cave," Parisian tango airs, etc. His model interlude, which he allowed me to present in the *Kine.*, follows:—

Slide 1.—"Dance Successes of Yesterday," air by Norman Tilly.

Slide 2.—This little selection consists of some of the popular dance successes published between the years 1921 and 1931, and it shows, in a fascinating way, the development of dance music during the last decade.

Slide 3.—The big hit of 1921 was "Coal Black Mammy" (Francis Day and Hunter).

Slide 4.—1922 gave us "The Sheik of Araby" (Feldman).

Slide 5.—The biggest success of 1923 was the comedy number, "Yes, We Have No Bananas" (L. Wright).

Slide 6.—Then followed, in 1924, another jolly comedy hit, "Horsey, Keep Your Tail Up" (Feldman).

Slide 7.—This tune, which belongs to 1925, is from the musical play, "No, No, Nanette," "Tea for Two" (Chappell).

Slide 8.—The beautiful waltz, "Charmaine," was a favourite in 1926 (Keith Prowse).

Slide 9.—In 1927, this song, the rage of the Continent, was at the height of its popularity, "Valencia" (Feldman).

Slide 10.—"Ramona" was the theme-song of the film which made its appearance in 1928 (Francis Day and Hunter).

Slide 11.—1929 gave us one of the first big talkie hits, "The Broadway Melody" (Francis Day and Hunter).

Slide 12.—1930 will be remembered for the charming waltz, "Dancing With Tears in My Eyes" (Feldman).

Slide 13.—The whole world made a favourite of this British song in 1931—written by Ray Noble—"Goodnight, Sweetheart" (Connelly).

Time: ten minutes.

If so desired, this interlude could be continued right up to the present time with a slight modification of the title and the introductory remarks.

A. W. O.

CHRISTIE THEATRE ORGAN

INSTALLED IN PRIVATE HOUSE

Reginald Foort, the famous broadcasting organist, enjoyed a new experience on Sunday, July 2, when he opened the second theatre organ to be installed in a private house in this country. This is the property of Eldon Firmstone, a prominent Midland amateur musician, who frequently deputises for Leslie Taff at the Gaumont Palace, Birmingham. Its installation has necessitated the addition of a wing to Wordsley Manor, Stourbridge, to accommodate the organ chamber.

Introducing Mr. Foort, V. Hayes-Jones, sales manager of W. Hill and Son and Norman Beard, said that as the B.B.C. expressly forbade Mr. Foort to speak during his broadcasts, he was badly out of practice at speech-making, but would do his best to make the organ express his feelings.

Mr. Foort said that he was very impressed with the possibilities of this Christie three-manual unit, and would try to demonstrate what wonderful effects could be obtained from the various combinations of stops. His programme, which lasted an hour, varied from Bach to his latest musical-comedy selection. A particular favourite was an imitation of an old lady in the flat above Mr. Foort, who attempts to play "Sonny Boy" on the American organ.

This three-manual Christie unit, which has been installed by W. Hill and Son and Norman Beard, comprises a pedal organ of 30 notes, an accompaniment organ of 61 notes, a great organ of 61 notes, a solo organ of 61 notes, and the accessories include three vibratos, crescendo pedal with indicator, Ventil control to each tonal unit and a duplex blower and electric motor.

The forty guests at the opening ceremony included Reginald New, of the Beaufort, Washwood Heath; Leslie Taff, of the Gaumont Palace, Birmingham; Eric Spruce, of the Gaumont Palace, Wolverhampton; Phil Parkes, of the Regal, Norwood; Barrs Partridge, of the Central, Stourbridge, and Edward Holmes, of Chappell and Co., the music publishers.

DIDSBURY CONSOLE

ON SHOW AT MANCHESTER

The console of the Christie organ for the Capitol, Didsbury, Manchester, which is due to reopen on July 24, is attracting considerable attention in the window of one of the city musical instrument dealers, where it is being exhibited. Under the control of the organist, Edward O'Henry, will be over 500 colour combinations, enabling the moods of music to be interpreted in colour hues.

In reconstructing the Capitol, which was badly damaged by fire, the proprietors decided to have a theatre as near fireproof as possible, and to increase the seating accommodation by about 400 to nearly 2,000. The architect is Peter Cummings, of King Street West, Manchester. Walturdaw Cinema Supply Co., Manchester, are responsible for the whole of the operating-box equipment.

TAYLOR-HOBSON VARIABLE FOCUS LENSES (Magnascopic)

For standard jackets, 2¾ in. (69.8 mm.)

By a light touch of the control lever (shown in the illustration), the operator can enlarge or reduce the picture with a smooth progressive motion hitherto impossible, thus adding considerably to the spectacular effect of the change.

Consult your dealer about fitting these lenses to your projector and obtain a lens for trial. The wide film effects are easily obtained for a minimum expenditure which will soon prove a profitable investment.

◆

£5,000 FOR TWELVE TUNES

ATTRACTIVE HOLIDAY MELODIES COMPETITION

Kinema organists and band leaders have now a valuable new medium through which to "give the public what it wants" during the summer months.

The *Daily Herald*—with over 2,000,000 readers daily—offers a huge cash prize of £5,000 for selecting from 24 favourite tunes the 12 which would make the best holiday programme.

Hundreds of thousands of competitors will be clamouring to hear the *Herald* melodies. An announcement that they will be played at stated kinema performances is certain to prove a big draw.

Almost every organist or orchestra will have the scores conveniently at hand. They are:—

"Ballet Egyptien"; "Bitter Sweet" (Selection); "Brother, Can You Spare a Dime?"; "Bugle Call Rag"; "Dinah"; "Have You Ever Been Lonely?"; "I Hear You Calling Me"; "Land of Hope and Glory"; "Lily of Laguna"; "Poet and Peasant"; "Rose Marie" (Selection); "Shuffle Off to Buffalo"; "Standchen" (Heyken's Serenade); "Stormy Weather"; "Tell Me To-night"; "That's My Home"; "The Chocolate Soldier Waltz" (My Hero); "The Girl in the Little Green Hat"; "The Pirates of Penzance" (Selection); "The Tales of Hoffmann" (Barcarolle); "There's Something About a Soldier"; "Wheezy Anna"; "You've Got Me Crying Again"; "Young and Healthy."

The *Herald* is organising nation-wide publicity for this popular contest. News and pictures will appear daily, so why not share in the limelight?

Those wishing to co-operate will be sent full details, with printed matter, on applying to: Holiday Contest, Dept. P.M., *Daily Herald*, 68, Long Acre, London, W.C.

◆

POLICE FIRE TEST

FOILED BY PYRENE

Burnley's Chief Constable deliberately planned a film fire recently. It occurred in the operating box at the Savoy Cinema where Clifford Horsfall is operator. The occasion was a demonstration of the "Pyrene" film fire extinguisher by F. Somerville. Representatives of the local authority were present. The "fire" was a mere spot of flame, followed simultaneously with the hissing of gas, and all danger was at an end.

MAGNETIC ARC CONTROL

SOME ESSENTIALS FOR CORRECT EMPLOYMENT

A Nullification Point

By R. H. CRICKS, A.R.P.S.

IN the *Kine.* of June 22, C. H. Champion made some very interesting observations regarding magnetic arc control. May I, as, I believe, the first designer in this country to use magnetic control on H.I. kinematograph arcs, amplify his article in one or two respects, in particular, to bring out the great difference magnetically between the horizontal-negative arc and the arc with the negative set at an angle to the positive?

Magnetic Fields

In the first place, let us consider more closely the various magnetic fields to which an arc gives rise when it is burning. To establish the polarity of these fields most engineers will be best conversant with the "right-hand screw law," which states that if a right-hand screw is imagined to be threaded into a conductor, and is turned in the required direction to move it longitudinally in the same direction as the current (*i.e.*, from positive to negative), its direction of rotation will give the direction of the magnetic flux.

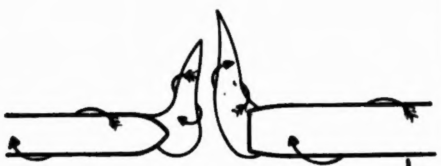


FIG. 1

For the sake of clarity, Fig. 1 is shown with the positive and negative flames separated. We may assume that the path of the electric current is not directly from the positive crater to the negative tip (or, alternatively, that the path of the ions is not directly from the negative tip to the positive crater), but that it follows roughly the shape of the flames, and more especially of the core flames.

The current is thus going *up* the positive flame and *down* the negative flame; applying the right-hand screw law, we shall see that these flames have fluxes of opposite polarity, and thus any external magnetic field must have an opposite effect upon them—indeed, if the external field is sufficiently strong, it will have the effect of separating the flames and ultimately of extinguishing the arc.

Repulsion and Attraction

We must here distinguish between the *repulsion* of like magnetic poles and the *attraction* between like magnetic fluxes. It will be seen that the fluxes of the two flames are of suitable direction as normally to tend to bind them together. On the other hand, there is a natural repulsion between the flux of the carbon and its corresponding flame, but an attraction to the flame of the other carbon. This, then, is the explanation of the fact that the magnetic flux of the positive carbon can overcome its repulsion to the positive flame and can attract the negative flame so strongly as to bend the positive flame back over the carbon and cause spindling. It may be pointed out that, magnetically, the negative flame is stronger than the positive, because, being smaller in bulk, its flux is more concentrated.

Mr. Champion rightly mentioned that the great value of a magnetic control is in neutralising this attraction and causing the flame to burn in a more upright position. This is a point brought out in the new H.C.10 lamp, in which the magnetic field is created below the positive carbon for this sole purpose.

Horizontal and Angular

Mr. Champion omitted to mention, however, that to effect this purpose, the magnet must be of opposite polarity in a horizontal negative lamp to what is required in an angular lamp.

The negative flame is subject to two distinct forces. By convection it tends to burn upright; by magnetism it tends to lie down along the positive carbon. So far as the latter force is concerned, it is quite impartial as to whether it touches the top or bottom of the positive carbon, and when the negative carbon is set at an angle, the bottom of the positive carbon is closer than the top.

Thus, with a horizontal negative lamp, the magnet must make the negative flame stand away from the top of the positive carbon; with an angular negative, it must pull the flame away from the bottom of the positive. The latter also has the effect of intensifying the positive flame, and of drawing out a powerful core flame, so that even a magnet cannot compensate for the inherent inefficiency of the horizontal lamp for burning H.I. carbons (although it is, of course, quite efficient for low-intensity).

Calculating Polarity

From the foregoing, it is possible to work out the necessary polarity of a magnet for either type of control. Taking Fig. 1, we have to exert a repellent influence between the top of the positive carbon and the negative flame; the lines of force must therefore neutralise the flux at the top of the positive carbon, which means that the N pole must be on the farther side of the carbons.

In Fig. 2, on the contrary, we have to neutralise the magnetic flux at the bottom of the positive carbon, and our S pole must be on the farther side. These polarities apply equally to a single or double magnet; the former is usually placed on the farther side of the arc, but if for any reason it were placed on the nearer side, it would need to be of the reverse polarity.

I have so far confined this explanation to Mr. Champion's view, that the function of the magnetic field is merely to nullify the effect of the positive carbon flux upon the negative flame. In my opinion, however, it also exerts an equally vital effect upon the positive flame.

The positive flame will tend to set itself in such a position that there is the least opposition between its own flux and the magnetic field. In Fig. 2, we have the lines of force from the magnet proceeding in the same direction as the flux at the back (or in the sketch, the right-hand side) of the positive flame; this part of the flame will therefore tend to set itself at the point where the magnetic field has the greatest intensity, consistent with the other side of the flame, whose flux is in opposition with that of the magnet, being out of the line of maximum intensity.

A Nullifying Effect

If the magnet pole is set in a line behind the crater, the positive flame will be attracted backwards, so largely nullifying the value of the magnet. If, on the other hand, it is set too far in front of the crater, that is to say, towards the negative carbon, the positive flame will tend to burn too far forward, causing a high arc voltage, to a certain extent this may have the effect of slightly increasing the light, but often at the expense of flicker.

The latter position of the magnet may also have another vital effect upon the arc. By drawing a strong core flame, it will burn a deep crater, and will have the peculiar effect of increasing the burning rate of the positive carbon.

Consumption Differences

That this is no mere theoretical consideration will be evident from a case I have recently encountered, where the fact of setting the magnet pole about ¼ in. too far forward had the effect of increasing the positive burning rate by 2 in. an hour; a slight adjustment of the magnet reduced the positive consumption from 7½ in. to 5½ in. an hour, without any appreciable reduction in light intensity. These figures incidentally relate to a 12mm. and 9mm. Ship combination, burning at 95-100 amps. with a 45deg. negative.

There is one respect in which, magnetically speaking, an arc flame is unique. In any application of magnetism in which an iron armature is used, the armature serves merely as a path for the lines of force; generally it can only move in a fixed direction, its movement being subject to mechanical forces, such as gravity, inertia, and often spring control and magnetic drag or hysteresis.

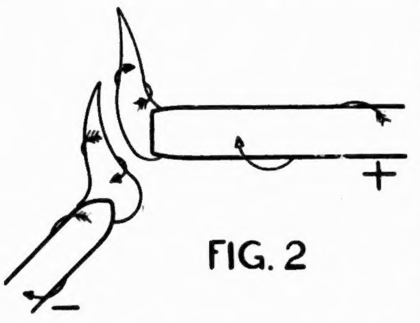


FIG. 2

The arc flame, on the other hand, offers no short cut to the lines of force, it works in no fixed path, and is subject to gravity only in so far as it is controlled by convection; it carries an enormous wattage, and has a very powerful flux. A magnetic control, therefore, needs rather delicate adjustment, both as regards position and strength, to get the highest efficiency. These factors can be determined only by experiment with the particular lamp.

For example, the type of control illustrated in Mr. Champion's article is largely influenced in its action by the amount and position of the iron path through which the magnetic circuit is completed. Whereas on some arc lamps a considerable number of turns are required, in others four or five turns may be sufficient. A formula which I have found approximately correct in suiting the number of turns to the current flowing is $N = \frac{K}{\sqrt{A}}$ the constant K depending upon the design of the lamp and of the magnet pole, and A being the current. In other words, the number of turns required is inversely proportional to the square-root of the current.

An important point to remember is that the polarity depends solely upon the direction of rotation of the current around the pole, and not upon whether it enters at the top or bottom of the windings. The right-hand screw law also applies in this case, the screw moving towards the N pole.

FURSE CURTAIN CONTROLS

During the past few weeks Furse curtain gears have been ordered for installation at the following kinemas: New Cinema, Ystradgynlais; Her Majesty's, Walsall; Regent, Deal; Picture House, Winchester; Era Playhouse, Bordesley Green; Plaza, Dorchester; New Cinema, Northampton; County, Hertford, and the Plaza, West Wickham.

A Furse organ console lift is in hand for the Regal, Canterbury, and a Furse patent magnascope screen frame equipment is to be installed at the rebuilt Capitol, Disbury, also the new kinema at Northampton.

Any readers interested in this class of plant will be gladly sent literature on application to W. J. Furse and Co., Ltd., Traffic Street, Nottingham; 9, Carteret Street, Westminster, London, S.W.1, and 18, Corporation Street, Manchester.

Kinemas Planned

CHELSEA G.-B. PLANS ADVANCE

Building to Begin Shortly—Mayfair Licence Granted—Wimbledon Approval—Birmingham 2,000 Seater—Caernarvon Scheme Revived

THE building of the new kinema for the Gaumont-British Corp., Ltd., at Chelsea is to go ahead.

The scheme, held in abeyance since the beginning of last year, is to be erected on a site, already cleared, in King's Road and Upper Manor Street. Plans by the staff architect, W. E. Trent, provide for seating accommodation for approximately 3,470 persons.

The contract is in the hands of McLaughlin and Harvey, Ltd., of 24, Highbury Grove, London, N.5, who will commence building operations within the next week or two.

Mayfair Kinema Licence Granted

A licence has been granted to Earl Howe, by the L.C.C., for the erection of the proposed kinema in Curzon Street, Mayfair, London, W.1.

A new company has been formed, Curzon Cinemas, Ltd., and plans are being prepared by Francis Lorne, of Sir John Burnett, Tait and Sons, architects, of 1, Montague Place, London, W.C.1

Wimbledon Plans Approved

Plans submitted by Yates, Cook and Darbyshire, of 43, Great Marlborough Street, London, W.1, have been passed by the Wimbledon B.C., for the erection of a block of buildings, including a kinema to seat 1,600 and a small café lounge, in Worple Road.

The promoters of the scheme are Cinema Service, Ltd., of Cornhill House, Bennett's Hill, Birmingham, of which Oscar Deutsch is managing director. The cost of the combined building will be between £50,000 to £60,000.

East Ham Conversion

Dixon and Broddick, of 115, Gower Street, London, W.C.1, have prepared plans for the reconstruction of the East Ham Palace of Varieties, which is to reopen as a kinema.

The proprietors are the Metropolitan and Provincial Cinematograph Theatres, Ltd., of 75, Shaftesbury Avenue, W.1, and the building contract is in the hands of Bridge and Co., of Effra Road, London, S.W.2.

New Kinema for Surbiton

A new company, Odeon (Surbiton), Ltd., with registered offices at 39, Temple Row, Birmingham, has been formed to acquire a site and erect a kinema at Surbiton.

Proposed New Wallington Kinema

An application for the variation of the draft town planning scheme to permit the erection of a kinema, public hall, cafè, shops and flats on a site between Woodcote Road and Beddington Gardens, has been approved by the Council at Wallington, Surrey.

The scheme is in its early stages, and details are not yet available.

Barry, Royal, Alterations

Work on the alterations and additions at the Royal Cinema, Barry, will be carried out by Vickery Bros., Barry, Glam, to plans by J. Albred Owen, of Barclays Bank Buildings, Holton Road, Barry.

Regent, Gravesend, Contract

The contract for the reconstruction of the Regent, Gravesend, for the Union Cinema Co., Ltd, of 167, Wardour Street, London, W.1, has been placed with F. E. Little, of 569a, High Road, Tottenham, London, N.17.

The reconstructed kinema will be called the "Super."

Plans by A. H. Jones, F.R.I.B.A., of Victoria Station House, Westminster, London, S.W.1, were recently approved by the local Council.

Didcot Progress

Work has begun on the new kinema planned for Didcot, and it is expected to be ready for opening in the late autumn. It is to be called the New Coronet. Accommodation will be provided for 750, 140 of which will be in the gallery. There is to be a small stage, and Western Electric apparatus will be fitted.

Opera House, Kidderminster, Rebuilding Proposed

Plans are being prepared for the proposed rebuilding of the Opera House Cinema-de-Luxe, Kidderminster, Worcestershire. John Jacques, the proprietor, states that if the house is sold it will be made into one of the finest kinemas in the Midlands, but until the scheme is definitely approved the name of the purchaser and architect is not available.

New Birmingham Kinema

Work has commenced on the foundations of a new kinema, to seat about 2,000, in Alum Rock Road, Birmingham.

The main contract is being carried out by C. Bryant and Sons, of 65, Whitemoor Road, Small Heath, Birmingham, and steelwork by Chas. Wade, Ltd., of Midland Work, Aston Road, Birmingham.

Satchwell and Roberts, LL.R.I.B.A., are the architects.

Wallasey Rebuilding Progress

It is intended that the new Gaumont-British kinema to replace the Lyceum at the corner of King Street and Trafalgar Road, Wallasey, which was destroyed by fire, shall be ready for opening in the autumn. Work is going ahead and the walls are already built up to a considerable height.

Manchester Plans Approved

Manchester Corporation Town Planning and Buildings Committee has approved the plans for a new kinema in Rochdale Road and [illegible] Crescent, Collyhurst, subject to the condition that the building must be used exclusively as a kinema.

Another New Hall for Caernarvon

Immediately following the announcement in last week's *Kine.* of the proposal to build a kinema in Bangor Street, Caernarvon, comes the news that plans have been deposited with the local authorities by Mr. W. J. Jones, on behalf of a syndicate, for a £25,000 kinema, ballroom and café on the site of the Sportsman's Hotel. This is a revival of a scheme which originated three or four years ago. Seating will be provided in the kinema for 1,100 persons. There will be a car park for about 100 vehicles.

Lionel A. G. Prichard, A.R.I.B.A., is the architect.

Technical Editor's Letter Bag

THE GUILD AND THE PRESS

I cannot let the letter appearing in your last week's issue under the heading of "Guild Meetings and the Press" pass without rejoinder. Whatever plea Mr. Woods put forward in explanation of the letter *re* unfavourable publicity addressed to the Bradford Court, and whatever it was meant to intimate, it most certainly did imply that there was in future to be a vigorous censuring of matter sent by Trade Press correspondents.

As regards unfavourable publicity, I think that the Guild should set its own house in order first, as I recall quite recently a leading article appearing on the front page of the official journal, which did infinitely more harm to the Guild than anything which has ever appeared in the Trade Press.

As for the attack on the Bradford Court, as an onlooker it appears that the boot is on the other leg as regards being "called over the coals." Bradford has given the lead in Guild matters for the whole country on several occasions, and I may say that in my humble opinion the criticism on any subject levelled by the Bradford Court has invariably been constructive and to the mutual interest of all concerned. It has led the way in many points of direct benefit to projectionists, so much so that it is not too much to say that what Bradford has done to-day London has done to-morrow. Yours,

F. L. OVEREND.

Bradford.

HOW A RECTIFIER WORKS

(Continued from page 51)

of ways which essentially comprise the creating of an arc by breaking current inside.

The method now employed in the Hewittic Rectifier is making the electrode flexible and controlling it externally by an electro-magnet, which makes it dip into the mercury pool and then releases it, thus creating the initial spark.

The exciter circuit acts as a small rectifier inside the main rectifier, and maintains the required electron emission from the cathode, so that the main arc can be maintained at any load whatsoever.

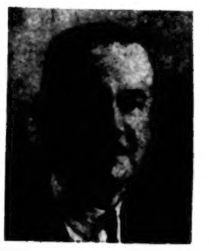
From 60 amperes upwards it is necessary to dissipate the heat created in the bulb by the passage of the current, and for this purpose a fan is placed under the bulb.

THEATRE DECORATIONS FURNISHING AND STAGE EQUIPMENT
F. H. CARPENTER & SON, Ltd.
1, STANHOPE STREET, N.W.1
'Phone : Museum 9730.

SHIP IN THE NORTH

J. H. MAUDSLEY'S APPOINTMENT

Meet J. H. Maudsley, Ship Carbons' service engineer for Scotland, Westmorland, Cumberland, Northern Ireland and Durham.



Mr. Maudsley has been associated with the kinema trade for many years in the capacity of engineer, and during the war was chief engineer of P.C.T.

Starting as a projectionist, he has since held many varied and important posts. In 1921 he left the P.C.T. and joined a firm of well-known heating and ventilating engineers, and was associated with the unique heating and ventilating scheme installed at the Capitol, Haymarket.

He then joined Madame Tussaud's as chief engineer, and was responsible for all plant, a very considerable equipment and the administration of a large staff.

It is to a man of this calibre that the fortunes of Ship Carbons in the North are entrusted. Mr. Maudsley has had an intensive course in the Ship factory and laboratory, and it is thus ensured that Ship Carbons will get the support their qualities demand in Scotland and the North.

LIGHTING "FAUST"

AT THE TROCADERO

At the Trocadero this week the opera "Faust" takes the place of the usual stage turns and gives an exceptional opportunity for the exploitation of coloured light effects: several effects are produced which may really be considered as essentials since they make the settings more spectacular.

Mephistopheles, for instance, is illuminated with a front-of-the-house spotlight the whole of the time he is on the stage. This is fitted with a special lens of narrow-angle character so that a beam of intense red light just envelops him and no more. There is no "spill-light" from the beam which would mar the colour of the dresses of other actors.

One special effect is to be seen in "Hades." The centre of the stage is occupied by a large artificially created fire. This consists of some thin red coloured material which is kept moving in the air by the air blast from a small motor fan. Red-coloured light of various intensities is projected on this moving material so that an illusion of flames is created.

ELECTRIC CURTAINS—
Curtain Controller with Silent Reduction Gear.
¼ H.P. Motor, A.C. or D.C.
Mounted as one unit . . . £25
Over 700 supplied. Satisfaction Guaranteed.
We are the originators.
J. W. LEWSLEY, Ltd. 33, Derby Road, Nottingham.

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
			I'll Stick to You	Jay Laurier	British Lion	Cambridge	3
Wed.,	July		Below the Sea	———	U.A.-Columbia	Cambridge	8.45
"	"		Sassy Cats; Bunnies and Bonnets	———	U.A.-Columbia	Cambridge	8.45
"	"		It's Great to be Alive	Raul Roulien	Fox	Own Theatre	11 & 3
"	"		Orders is Orders	Cyril Maude	Gaumont Ideal	Prince Edward	8.45
"	"		Ann Carver's Profession	———	U.A.-Columbia	Cambridge	8.45
Thurs.,	"		50 Million Dollars Can't be Wrong; The Wolf at the Door.	———	U.A.-Columbia	Cambridge	8.45
"	"		Bachelor Mothers	James Murray	British Lion	New Gallery	11
"	"		The Narrow Corner	Douglas Fairbanks, Jnr.	Warner	Phœnix	3
"	"		I Loved You Wednesday	Elissa Landi	Fox	Own Theatre	11 & 3
"	"		The Purse Strings	Dorothy Bourchier	Paramount	Carlton	10.30
"	"		Cocktail Hour	Bebe Daniels	U.A.-Columbia	Phœnix	3
Fri.,	"		The Whirlwind	Tim McCoy	U.A.-Columbia	Phœnix	3
"	"		Deadwood Pass: Randy Strikes Oil		Pathe	Own Theatre	10.30 & 2.30
"	"		Between Fighting Men	Ken Maynard	Gaumont-Ideal	Own Theatre	11
"	"		The Love Cure; Romance	———	Gaumont-Ideal	Own Theatre	11
"	"		Heroes for Sale	———	First National	Cambridge	3
"	"	4	Pie a la Mode; Radio Row No. 4	———	First National	Cambridge	3
"	"	7	Heads We Go	Constance Cummings	Wardour	Hippodrome	3
"	"		A Waltz Fantasy	———	Wardour	Hippodrome	3
Mon.,	"		Justice Takes a Holiday	H. B. Warner	Gaumont Ideal	Phœnix	11
Tues.,	"		Umbrella	Kay Hammond	Radio	Cambridge	3
"	"		Druggists' Dilemma	———	Radio	Cambridge	3
"	"	18	Silver Cord	Laura Hope Crews	Radio	Prince Edward	8.45
"	"	18	Murder at the Bridge Table	———	Radio	Prince Edward	8.45
"	"	18	Train 2419	Charles Starrett	Pathe	Phœnix	3
"	"	19	Drum Taps	Ken Maynard	Gaumont-Ideal	Own Theatre	11
Wed.,	"	19	To-morrow at Seven	Chester Morris	Radio	Cambridge	3
"	"	19	Merchant of Venice	———	Radio	Cambridge	3
"	"	19	Melody Cruise	Charles Ruggles	Radio	Cambridge	8.45
"	"	19	Contrasts in China	———	Radio	Cambridge	8.45
"	"	19	Laughing at Life	———	Universal	Prince Edward	3
"	"	20	Imaginary Sweetheart	Ginger Rogers	Radio	Prince Edward	3
Thurs.,	"	20	Thrown Out of Joint	———	Radio	Prince Edward	3
"	"	20	Ghost Camera	Henry Kendall	Radio	Prince Edward	8.45
"	"	20	Society Cheaters	———	Radio	Prince Edward	8.45
"	"	21	Emergency Call	Bill Boyd	Radio	Cambridge	11
Fri.,	"	21	A Forced Response	———	Radio	Cambridge	11
"	"	21	His Grace Gives Notice	Arthur Margetson	Radio	Cambridge	3
"	"	21	Last Mall	———	Radio	Cambridge	3
"	"	24	Love's Old Sweet Song	John Stuart	Butcher	Palace	3
Mon.,	"	24	The Ghoul	Boris Karloff	W. & F.	Prince Edward	8.45
"	"	25	Prince of Arcadia	Carl Brisson	W. & F.	Prince Edward	8.45
Tues.,	"	25	The Song You Gave Me	Bebe Daniels	Wardour	Hippodrome	3
"	"	25	Russian Rhapsody	———	Wardour	Hippodrome	3

BELFAST.

Tues.,	July	18	Shriek in the Night	Ginger Rogers	Gaumont-Ideal	Classic	10.45

BIRMINGHAM

Fri.,	July	14	Sunset Pass	Randolph Scott	Paramount	Futurist	10.45
"	"	14	Soldiers of the Storm	Regis Toomey	U.A.-Columbia	Scala	10.30
Mon.,	"	17	Taming the Jungle	———	Equity British	Scala	10.45
Tues.,	"	18	Maid Happy	Charlotte Ander	W.P.	Futurist	10.45
"	"	18	Bitter Sweet	Anna Neagle	United Artists	Forum	10.30
"	"	18	Between Fighting Men	Ken Maynard	Gaumont-Ideal	West End	10.30
Wed.,	"	19	Silver Cord; The Umbrella	———	Radio	Forum	10.30
"	"	19	The Veteran of Waterloo	———	Paramount	Futurist	10.45
Thur.,	"	20	Melody Cruise; To-morrow at Seven	———	Radio	Scala	10.30

CARDIFF

Fri.,	July	14	The Prince of Wales	———	W. & F.	New	11
"	"	14	Doss House	Frank Cellier	M-G-M	Park Hall	11
"	"	14	Supernatural	Carole Lombard	Paramount	Capitol	11
Tues.,	"	18	The Narrow Corner	Douglas Fairbanks, Jnr.	Warner	Queen's	11
"	"	18	Orders is Orders	Cyril Maude	Gaumont-Ideal	New Imperial	3
"	"	18	Jennie Gerhardt	Sylvia Sidney	Paramount	Capitol	11
Wed.,	"	19	Silver Cord; The Umbrella	———	Radio	Queen's	10.30
"	"	19	Bitter Sweet	Anna Neagle	United Artists	New Imperial	2.45
"	"	19	Between Fighting Men	Ken Maynard	Gaumont-Ideal	Own Theatre	3
Thur.,	"	20	Melody Cruise; To-morrow at Seven	———	Radio	New	10.30

GLASGOW

Fri.,	July	14	The Warrior's Husband	———	Fox	Picture House	10.45
"	"	14	Shorts	———	Paramount	Playhouse	11
Wed.,	"	19	Silver Cord; The Umbrella	———	Radio	Regal	10.30
"	"	19	Doss House	Frank Cellier	M-G-M	La Scala	11
"	"	19	Sunset Pass	Randolph Scott	Paramount	Playhouse	11
Thur.,	"	20	Melody Cruise; To-morrow at Seven	———	Radio	Regal	10.30

LEEDS

Fri.,	July	14	The Prince of Wales	———	W. & F.	Scala	11
"	"	14	The Veteran of Waterloo	———	Paramount	Paramount	10.45
"	"	14	The Sphinx; Savage Gold	———	Pathe	Majestic	10.45
Tues.,	"	18	Orders is Orders	Cyril Maude	Gaumont-Ideal	Scala	11
"	"		International House	Peggy Hopkins Joyce	Paramount	Paramount	10.45
Wed.,	"	19	Silver Cord; The Umbrella	———	Radio	Tower P.H.	10.30
"	"	19	The Secrets of Wu Sin	———	Universal	Rialto	10.45
Thur.,	"		Melody Cruise; To-morrow at Seven	———	Radio	Tower P.H.	10.30
"	"	20	Doss House	Frank Cellier	MGM.	Rialto	10.45

LIVERPOOL

Fri.,	July	14	Doss House	Frank Cellier	M-G-M	Scala	11
"	"	14	International House	Peggy Hopkins Joyce	Paramount	Futurist	10.45
"	"		The Sphinx; Savage Gold	———	Pathe	Forum	10.45
Tues.,	"		Orders is Orders	Cyril Maude	Gaumont-Ideal	Trocadero	11
"	"		Jennie Gerhardt	Sylvia Sidney	Paramount	Futurist	10.45
"	"		Between Fighting Men	Ken Maynard	Gaumont-Ideal	Trocadero	11
Wed.,	"		The Narrow Corner; Too Many Wives.	———	Warner	Forum	10.30
Thur.,	"		Silver Cord; The Umbrella	———	Radio	Futurist	10.30

MANCHESTER

Fri.,	July		The Prince of Wales	———	W. & F.	Piccadilly	10.45
"	"		The Narrow Corner; As Good as New.	———	Warner	Theatre Royal	10.30
"	"		The Veteran of Waterloo	———	Paramount	Paramount	10.45
Tues.,	"		The Circus Queen Murder	———	U.A.-Columbia	Deansgate P.H.	10.45
"	"		Double Exposure	Tully Marshall	Butcher	Deansgate P.H.	11
"	"		Orders is Orders	Cyril Maude	Gaumont-Ideal	Hippodrome	11
"	"		Sunset Pass	Randolph Scott	Paramount	Paramount	10.45
Wed.,	"		Double Exposure; Killers of the Deep.	———	Butcher	Deansgate P.H.	11
Thur.,	"		Silver Cord; The Umbrella	———	Radio	Theatre Royal	10.30
			Melody Cruise; To-morrow at Seven	———	Radio	Theatre Royal	10.30

NEWCASTLE

Fri.,	July		When Ladies Meet	Robert Montgomery	M-G-M	Olympia	11
"	"		Sunset Pass	Randolph Scott	Paramount	Paramount	10.30
Mon.,	"		Doss House	Frank Cellier	M-G-M	Olympia	11
Tues.,	"		The Veteran of Waterloo	———	Paramount	Paramount	10.30
"	"		Between Fighting Men	Ken Maynard	Gaumont-Ideal	Queen's Hall	10.45
Wed.,	"		Orders is Orders	Cyril Maude	Gaumont Ideal	Queen's Hall	10.45
"	"		International House	Peggy Hopkins Joyce	Paramount	Paramount	10.30
Thur.,	"		Silver Cord; The Umbrella	———	Radio	Stoll P.H.	10.30

NOTTINGHAM

Tues.,	July	18	Doss House	Frank Cellier	M-G-M	Scala	11
"	"	18	Sunset Pass	Randolph Scott	Paramount	Elite	10.45

SHEFFIELD

Fri.,	July	14	When Ladies Meet	Robert Montgomery	M-G-M	Cinema House	11
"	"	14	Supernatural	Carole Lombard	Paramount	Central P.H.	10.45
"	"	14	A Shriek in the Night	Ginger Rogers	Gaumont-Ideal	Union Street	11
Wed.,	"	14	The Rebel	Vilma Banky	Universal	Regent	10.45
"	"	19	Doss House	Frank Cellier	M-G-M	Cinema House	11
"	"	19	Orders is Orders	Cyril Maude	Gaumont-Ideal	Regent	11
Thur.,	"	20	Silver Cord; The Umbrella	———	Radio	Central P.H.	10.30

SHEER QUALITY & KERSHAW SERVICE

Have placed the "Kalee Projectors" at the top of the tree

Read this extract from a letter from Mr. A. N. Kendall :—

"We would like to place on record our appreciation of the installation effected by you at the Regal, Winchester.

"It gives us great pleasure to be abie to commend the 'Kalee 11' Projectors."

Copy of the complete letter will gladly be sent, together with fullest particulars of this most wonderful of all the world's projectors—and it is British.

KALEE

KERSHAW PROJECTOR Co.
(SOHO LTD.,)
LONDON and LEEDS.

EVIDENCE!

ASTORIA,
CHARING X RD.

ODEON,
KINGSTON

HAVE RECENTLY INSTALLED

'COLTMAN' PUBLICITY FRAMES

SHOWROOMS :—

CINEMA DISPLAYS LTD.
145, WARDOUR STREET,
LONDON, W.1

PHONE : GERRARD 6690.

GOOD FILMS ARE BETTER SHOWN WITH SHIP CARBONS

[redacted]

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional word.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 ,, ,, ,, 10
26 ,, ,, ,, 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertise using Box Num rs are partic arly requested return any test onials, photogra , etc., they ma receive from uns cessful enquirers when stamped velope is sup ed

SITUATIONS VACANT

MANAGER for the new Majestic Cinema, Mitcham, to commence September; must be fully experienced and have excellent references.—Apply by letter only to W. E. Greenwood, 40, Portland Place, London, W.1.

EXPERIENCED Operator-Electrician, young, enthusiastic, well-educated, required as Manager under supervision, Wiltshire.—Fullest particulars, letters only. Rowe, Vista Cinema, Westbury, Wilts.

SITUATIONS WANTED

MANAGER, age 39, life experience; showman, disciplinarian, good education, appearance and address; moderate salary; anywhere; qualified elec. engineer; ex. refs.—V., Box 363, Kinematograph Weekly.

VERY Capable Manager with many years' unusual experience kinema theatres; highest testimonials available; will go anywhere; confident can improve run-down theatre.—Write B., Box 369, Kinematograph Weekly.

MANAGER, age 33, good education and appearance, seeks change, 16 years' experience; ex. refs.; present position four years; keen worker.—J., Box 377, Kinematograph Weekly.

MANAGER, LIFE EXPERIENCE, DESIRES APPOINTMENT; HIGHEST REFS.; KEEN AND ENERGETIC; AGE 35; LAST POST FIVE YEARS.—I., BOX 376, KINEMATOGRAPH WEEKLY.

CHANGE desired, Manager, age 36; lifetime showman; abstainer; excellent references; fair salary; 100 per cent.; any district.—R., Box 385, Kinematograph Weekly.

GENERAL MANAGER, DISENGAGED SHORTLY; CAN ARRANGE IMMEDIATE RELEASE; 20 years' experience; excellent references; present Empire Cinema, Ilford.—Communications to W. H. I. Neville, 35, Grosvenor Road, Ilford.

CIRCUIT and independent experience; Manager desires change; excellent references; working up neglected theatres speciality; South preferred.—Write, O., Box 382, Kinematograph Weekly.

IF YOU want a Manager, an excellent Poster-Writer, a genius at advertising stunts, write, Brown, "Fairholme," Church Road, Leyland, Lancs.

MANAGER, keen organiser, seeks position anywhere; 18 years' kinema experience; well versed in every branch of the trade; expert modern publicity; would consider circuit or publicity chief.—Manager, 11, Crendon Street, High Wycombe, Bucks.

YOUNG Man seeks position with American Film Company, managerial or secretarial post; 10 years' experience; willing to travel.—Q., Box 384, Kinematograph Weekly.

CIRCUIT SUPERVISING ENGINEER, EIGHT YEARS' EXPERIENCE SUPER-HALLS; W.E. INSTALLATION AND MAINTENANCE OF ALL PLANT; DIPLOMA INST.MECH.E., DISTINCTION IN ELECTRICAL ENGINEERING.—Z., BOX 367, KINEMATOGRAPH WEEKLY.

BEGINNER with ideas, used to control of staff, to assist in management of kinema; age 23.—G., Box 374, Kinematograph Weekly.

OPERATOR-Electrician seeks engagement, 18 years' experience, 5 years' W.E. sound, any projector or plant.—Sims, The Forbie, Reading.

CHIEF Electrician-Operator or Second, long experience generators, gas engines, four years RCA, British Acoustics; anywhere.—10, Claughton Road, Plaistow, E.13.

CHIEF PROJECTIONIST, DISENGAGED, DESIRES POSITION IN SUPER KINEMA AS CHIEF OR SOUND ENGINEER; FIRST-CLASS OPERATOR AND MECHANIC; ACCEPT HOLIDAY RELIEF; HIGHEST CREDENTIALS.—Y., BOX 366, KINEMATOGRAPH WEEKLY.

OPERATOR-ELECTRICIAN, disengaged; 19 years' experience; any projector, W.E., B.T.-H., M.G., Petter's; excellent references.—Jones, 153, Tufnell Park Road, Islington.

TIP-UP AND OTHER CHAIRS

ALL NEW Velvet Arm Chairs, 4s. 11d. complete.—Hellenbrand, Bournemouth Park Road, Southend-on-Sea.

FOR SALE.—Contents of several West End Theatres; 1,000 tub, 1,000 red, 1,000 blue tip-up chairs; all in good condition.—Cinema Supply Co., 16, Hanway Street, Tottenham Court Road, W.1. 'Phone: Museum 3891.

60 **TIP-UP** Seats in green; bargain, to clear; 5s. each.—Palace, Rugeley, Staffs.

SEATS! SEATS! SEATS!

We have recently purchased the Seating from Eight different Theatres. These can now be seen. Mostly 20-in. centres, SEMI-TUBS, ETC. ALL in good condition. Inspection invited. Send your inquiries to GEORGE PALMER'S, 13, Gerrard Street, London, W.1, or 'phone GERRARD 5476.

BARGAINS in reconditioned and second-hand Seats; 140 20-in. semi-tub tip-up seats in old gold plush, 9s. each; 200 20-in. centre seats, gilt standards, polished arm rests, 4s. 6d. each; 80 20-in. centre counter-weighted tub seats in mahogany inlaid frames, 9s. each; 39 twin seats in blue plush with 12-in. deep backs, gilt standards, polished arm rests, 12s. 6d. each; also contents of two theatres which will be dismantled during next month.—Cinema Equipments, 47, Gerrard Street, W.1. Telephone Gerrard 5760.

PATENTS

A. MATHISEN, B.Sc. (Eng.) (formerly Pat. Dept. W.E.). Specialist; Patents covering kinematograph sound apparatus.—First Avenue House, High Holborn, London.

APPARATUS FOR SALE AND WANTED

SPROCKETS, our own manufacture, to fit any type projector, including Kalee, Ross, Simplex, etc.; intermittent sprockets guaranteed accurate to fine limits, 14s. each, top and bottom 15s.; satisfaction or cash returned.—Imperial Sound System, 71, St. Barnabas Road, Leicester. 'Phone 27396.

ALL-ELECTRIC A.C. Gramophone Amplifier equipment, with B.T.-H. pick-up, Paillard electric motor, four moving-coil speakers; approximate output 10 watts.—Staffords, Western Road, Brighton.

MOTORS, converters, alternators, animated channel signs, etc. (all 230 volt D.C. input); no reasonable offer refused.—Princes Cinema, Brighton.

NEW Motor Generator for £20, motor 415 3-phase and starter, generator 100 v. 100 amp.—P., Box 383, Kinematograph Weekly.

MARSHALL SOUND EQUIPMENT, complete with non-sync. and two new Kalee Projectors, for sale, under exceptional circumstances, through kinema changing hands; big bargain awaits someone, and is well worth a journey to examine and secure.—Manager, Palace, Londonderry.—P.S.—WIRE FOR APPOINTMENT AND WILL REPLY IF SOLD.

FOR sale, B.T.-H. Non-Synchronous Unit; Classitone Non-Synchronous Unit; two 4½ in. Large Aperture Taylor Hobson Lenses. Wanted, two 4 in. Large Aperture Ross Lenses.—Victoria Playhouse, Aston, Birmingham.

FOR sale, complete S. on F. equipment (Morrisons), fitted to Kalee Projectors, Mirror Arcs, etc.; bargain, £150 for cash; seen and heard running.—P. J. Carter, Palace, Blandford.

FOR sale, Motor-Generator (Higgs), 400 volts output 75 v. 45 a.; as new; price £35.—P. J. Carter, Palace, Blandford.

PICTURE THEATRES FOR SALE AND WANTED

WE SELL CINEMAS

Quickly. Quietly. And without Publicity

Buyers waiting for Halls of all Sizes at all Prices; in all Parts.

CLEMENT BLAKE & DAY

THE *Cinema Agents*

22, Wardour St., W.1.

FOR sale.—The Majestic Picture House, Govanhill, Glasgow; situated in densely populated area; seating capacity, 650; fully equipped with talking apparatus (B.T.-H.); ample room for super kinema; extent of ground, 1,965 square yards.—For particulars, apply to Houston, Roberts and Co., Incorporated Accountants, 154, St. Vincent Street, Glasgow.

WE HAVE SPECIAL CLIENTS IMMEDIATELY REQUIRING

CINEMAS OF ALL SIZES—

AT ALL PRICES—

IN ALL PARTS

Send fullest particulars in confidence to

CINEMA DEPARTMENT,

HAMPTON & SONS

20, ST. JAMES'S SQUARE, LONDON, S.W.1

(Telephone: WHITEHALL 6767)

WAY & WALLER

THE CINEMA SPECIALISTS

SITES SITES SITES

AVAILABLE IN ALL CENTRES NOT LESS THAN 100 FT. FRONTAGE AND 200 FT. DEPTH
Write for particulars.

INVESTMENTS
available on highly attractive propositions.

MORTGAGES
arranged to suit clients' requirements, according to security available.

VALUATIONS
for Issues, Promotions, etc.

DISTRICT.	SEATING.	PRICE.	RENT.	REMARKS.
Essex	1,200	All at £21,100. Terms arranged for approved applicants.	£2,200 p.a.	Takings £300 p.w. Expenses £160 p.w.
,, ...	1,200		£1,750 p.a.	Takings £210 p.w. Expenses £125 p.w.
,, ...	800		£25 p.w.	Takings £200 p.w. Expenses £125 p.w.
London	860		£1,750 p.a.	Takings £220 p.w. Expenses £107 p.w.
,, ...	900		£1,750 p.a.	Takings £225 p.w. Expenses £110 p.w.
,, ...	600		£1,750 p.a.	Takings £97 p.w. Expenses £70 p.w.
,, ...	700	£1,000	£45 p.w.	Takings £170 p.w. Expenses £95 p.w.
Somerset	400	£2,500	£110 p.a.	Takings £140 p.w. Summer. Winter £30 p.w. Expenses £18 p.w.
Lancashire	800	£9,000	£174 p.a.	Great Bargain, in a densely-populated area. Well-known house. Net certified profits to-day, £2,000 p.a.
Warwicks	1,400	£40,000 Freehold	—	Magnificent newly-built Theatre in town of nearly 200,000 inhabitants. Great bargain.
Wiltshire	300	£500	£6 p.w.	Takings £45 p.w. Expenses £20 p.w.
Cheshire	450	£6,000	80 yr. lease at £100 p.a.	Net profit (certified) £750–£800 p.a.

WAY & WALLER, 7, HANOVER SQUARE, W.1
MAYFAIR 8022 (10 LINES).

SCREENS

SCREENS of every description sup cleaned repaired, fireproofed and replaced. L ES of all sizes and makes bought, sold or c nged on appro.—BALDWIN'S, 22, Parsonage, hester.

BUSINESS FOR SALE

EXPERIMENTAL LABORATORY.— ll Chemical Laboratory, near London, offere a going concern; exceptionally well equipped w machines, tools, accessories, etc., for experiment ork connected with celluloid sheets (22 in. w suitable for film-base; power, light, central he g, water, dark rooms; everything in first-class ru ng order; price, inclusive, £2,000, or near offer. rite, Box 177, c/o White's, Ltd., 72-78, Fleet Str London, E.C.4.

BOOKS ON SOUND PICTURES.

SOUND-FILM REPRODUCTION. G. F. Jones (consulting sound engineer). Th handbook is intended to appeal to kinema ma gers and operators, and to others who are inter ed in the technique of the subject. Conten General Survey; Details of Apparatus; Operatio and Maintenance; Early Systems and Modern I allations; Some Points in Design; Future Prospects. Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

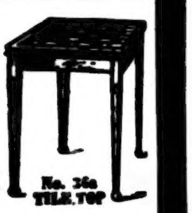
QUESTIONS AND ANSWERS, SOUND MOTION PICTURES. By James R. Cameron. The subject of recording and reproducing covered in over 1,000 questions and answers. No highly technical terms or mathematics. Price 18s 6d post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

CELLULOID—THE FILM TO-DAY. By Paul Rotha, Founder of the Film Group. This book attempts to survey the outstanding events since sound and speech have been added to the screen; and to reveal by a close analysis of individual films the most interesting tendencies of the kinema to-day. Price 7s. 10d. post free from Odhams Press Ltd., Technical Book Department, 85, Long Acre, London, W.C.2.

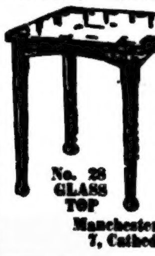
TEA ROOM TABLES

ALSO CHAIRS AND ALL CAFE & LOUNGE FURNITURE

TABLES SUPPLIED WITH MARBLE, LINO, BAIZE, COPPER, RUBBER SOLID TOPS & COLOURED GLASS TOPS



No. 26a TILE TOP



No. 28 GLASS TOP

Visit our showroom or Send for List.

KAFA TABLE CO.,

1/3, GARDEN WALK, LONDON, E.C.2.
Bishopsgate 1739

Manchester Branch and Showroom:
7, Cathedral Yard, Gt. Ducie Street

PRESTON FILM SER ICE

Large stock of films for sale hire.

Write for Lists

Also Williamson, Printer, Titler, and Film leaner, Ernemann Bioscopes, Mirror Arcs, Lam Houses etc., and Electric Fountains.

KINEMA HOUSE,
Vicarage, Tithebarn Street, Presto *Phone:* 4520)

PROJECTION ROOM SHU TERS
TRUNKING, LANTERN LIG TS,
complete with FUSIBLE LI KS

Fusible Links and Gearing made a fixed complete as required by L.C .

FRANK BURKIT
LIMITED
VULCAN WORKS, LANT ST., BOR S.E.1.

PATERSONS LTD:

THE SCOTTISH M KERS OF THEATRE HAIRS

1932 A RECORD YE R

LUXURIOUS T B CHAIRS

16 Spring Seat
Upholstered in Moqu tte

20/-

Repairs and renovatio
Estimates without obliga on.
'Phone or write for o
representative to call.

79, HOWARD STREET, GLASGOW, C.1
Estd. 1832
Telephone: Central 5289

Printed and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.
July 13, 1933.